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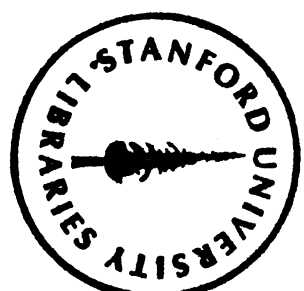

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PRICE

WELL-KNOWN PIANO SOLOS

HOW TO PLAY THEM

BY

CHARLES W. WILKINSON

REVISED BY

EDWARD ELLSWORTH HIPSHER

PHILADELPHIA

THEO. PRESSER CO.

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A Foreword

N undertaking a revision of the work of a living author one is at once confronted with the delicacy of the task. That this work may be made more adaptable to existing conditions is the only possible apology for a new edition. In preparing this, professional courtesy requires the nicest distinctions in order that the intents and rights of the author shall be respected.

Without wishing to detract in the least from the original text, a difference in the colloquial idioms and technical terms of Britain and America necessitated some changes in the verbiage. Indeed, after several visits to "Merrie England," it has been no easy task for the editor to sacrifice some of those words which, on their native soil, lend such piquancy to the common talk and conventional phrase. Wherever it has been necessary to substitute for these synonyms more familiar in America, an earnest effort has been made to do so without destroying the intimate style of the author, which adds so much to the interest of his book.

In some instances it has been thought best to incorporate in the text suggestions as to methods which have brought good results in teaching experience.

Sometimes a way of overcoming technical difficulties different from that given in the original text has been furnished. This has been done not to detract in any way from the worth of Mr. Wilkinson's valuable work, nor to cast a shadow of doubt on the wisdom of his advice. Rather, the desire has been to place before the earnest student two solutions of the difficulty, from which he may choose the one best adapted to his particular case. When these interpolations have touched upon any point likely to be controverted, they have been placed in parentheses, so that the responsibility for the statements made might rest on the "guilty" party.

Editions of music differ as to the printing out in full of certain sections or abbreviating the pages by the use of repeated passages between double bars with dots. This may sometimes cause some slight confusion as to numbers of measures; but, with little trouble, a careful student will be able to adjust this discrepancy. In this matter the aim has been to make the text conform to the standard American editions, which probably will be the ones mostly used by our readers.

Where a rest of several measures has been indicated by an abbreviation in a single measure, this has been counted only as one. A measure divided by a double bar, parts of it belonging to two different themes and sometimes appearing on separate pages, has usually had its two parts counted as one. Repeated passages have been counted only once, giving credit, of course, for all measures in double endings.

A few of the selections in Mr. Wilkinson's book have been replaced by others. This has been for two reasons:

In America some of them are not easily available in convenient form, and others would not appeal largely to the American student of the type most apt to avail himself of the use of the book. Compositions not originally in Mr. Wilkinson's work are marked with an asterisk (*).

This labor cannot end fittingly without an expression of appreciation for the great service which Mr. Wilkinson has rendered the musical public, and especially those temporarily removed from the guidance of a master, in compiling this book, a work which is replete with the fruits of deep learning, wide experience, and diligent search. To me its preparation for the American public has been full of the joy of service. It has had in it much of the pleasure of the clasping of hands with another fellow-worker "across the pond." May its going into the world help to raise the standard of musical culture and to bind closer the friendly feeling which has long existed among the musical fraternities represented by the author and myself.

EDWARD ELLSWORTH HIPSHER.

Stray Thoughts

"Musicians: The nightingales of earth and heaven, the historians of the human heart."—*Neighbors.*

"A musician is also a poet."—*Beethoven.*

"Music is not simply the work of the fingers, but of the hand, the head, and the heart."—*Tapper.*

"Melody is the charm of music; and it is that which is most difficult to produce."—*Haydn.*

"To be a true artist, you must be a true man."—*Weber.*

"In a broad sense, every piece of music is a study, and the simplest is sometimes the most difficult."—*Schumann.*

"Fame usually comes to those who are thinking about something else."—*Holmes.*

"Simplicity, truth, and nature are the great fundamental principles of the beautiful in all artistic creation."—*Mendelssohn.*

"Music is not a means of physical pleasure. It is one of the most subtle products of the human mind."—*Saint-Saëns.*

"Truth lasts longest."—*Mozart.*

"The most precious reward you can receive for your labor is the work done so well that you may feel proud of it."—*Tapper.*

How to Play Well-known Piano Solos

Le Coucou, Op. 34, No. 2

ARENSKY

ROM the last syllable of the composer's name you may guess he is a Russian; but here is nothing particularly Slavonic. Indeed, why should there be, since the bird's note is heard over all Europe?

A joyous piece of music this, and, therefore, attractive. How we all look forward each spring to the cuckoo's call! Whether it be a Russian bird or no, the welcome is widespread; and it is always a favorite theme for musician, poet, and painter. So here Arensky has sketched out in a few touches of color this grateful feeling.

Usually the bird's call forms a minor third, but here it is a major third. The style is pastoral and requires careful handling. Small, even to insignificance, it is yet not unworthy of a place in the repertoire of the great pianist whose name appears on the front page; and when I heard it I gladly thought this should be brought to my readers' notice.

As in the bird's call, the "cuck" is always short, and the "oo" long, so lift the pedal just when it is started. Otherwise, two notes will sound together, a feat which neither man nor bird can perform. The long tied half-note must be struck again by the thumb, in measure 5, and duly prolonged. At the double bar the skips of a tenth may be facilitated for small hands, as thirds.

At the top of page 5 the chords are in rather unusual position. Notice D, B present in each; and make a slight halt before the *ff*, to give it more zest.

Now this will be a capital piece to play from memory. You will notice the calls are always F sharp, D; only, an octave higher on page 5; and, for a beginner, this should lessen the strain on the memory. Some there are who simply play it a few times through and then fortunately "get it off" by memory; but the majority of young people cannot, so they say. Probably the lack of acquaintance with the common chords and cadences hinders them. Still I will never believe that, given the determined will, *one* piece may not be memorized; so delete the word "cannot" from the dictionary. The chief point is not to be self-conscious. Then gain confidence in *one* piece. It is not what you can remember, but what you are likely to forget which needs concern you. The first comes easily enough from your appreciation of melody. There always are certain positions and exigencies which, if not "cornered" and mentally labeled, will bring about disaster. Perhaps it is the position of a chord, wide or narrow, which brings a feeling of doubt or insecurity. Or perhaps your fingering is at fault, owing to negligence at the outset; for good fingering always suggests the next note.

These very stumbling-blocks may, indeed, become helpful; and if each is overcome and safely passed on the journey—just as the Red Indian will blaze a trail with his ax (?—Ed.) to be followed with ease—confidence is gained. Then, if only you play the piece through once from memory, why not twice? Or, to narrow it down, if you can remember the first measure, why not two measures; then why not sixteen?

A free and easy mental attitude is absolutely necessary or the sequence of notes will not occur to the brain; and mental awkwardness is quite as important to avoid as corporal restraint and stiffness.

Bourrée in A Minor

From the English Suites

BACH

FEW days since, at an orchestral concert, when Miss Fanny Davies played the Schumann concerto, it was delightful to hear the opening strain of this Bourrée as a second encore to her solos. An old favorite this, evidently of both of us. When played so freshly, old Bach's music seemed to renew its youth under her sensitive fingers. The cold and apparently thin two-part writing can be made to pulse with heart-beats; and, as though to emphasize this thinness, the second Bourrée, in the major key, is written in three- and, later on, in four-part harmony.

One wonders how Bach became conversant with these old foreign dance rhythms; but we learn that itinerant musicians carried them over civilized Europe until they became almost acclimatized and popular. The Bourrée came from Spain, like the Sarabande, which frequently precedes it in the suite. By the way, what a lovely instance of a Sarabande in this suite.

The feature of the Bourrée is the strong rhythm of four-part measure beginning on a weak up-beat, unlike the Gavotte, which begins on the third beat.

To play it fluently, as in all Bach's music, demands a thorough Bach training in this exclusive style. Great independence of each finger and hand must be attained. So much contrary motion is a stumbling-block to young players; but, until the left hand part, which is equally as tuneful and interesting as that of the right hand, is conquered, the two hands will never flow together. Therefore separate hand practice is indispensable.

There are several puzzling measures which you may ring with a pencil—5, 7, 15, 17, 28, 30—each of which has its own special difficulty. But, indeed, many other measures afford a pitfall, notably the ascending figure in the conclusion of the first Bourrée.

The second Bourrée is more placid, owing to the parallel motion. Much contrast to the preceding comes from the frequent staccato quarter-notes, ten of them, and also from the above-mentioned fuller part-writing.

The two Bourrées are alternated after the manner of a minuet and trio. From this pleasing relief, afforded one to the other, arose the modern song-form.

In the Peters edition the opening quarter-note is marked with a sharp-pointed staccato, not a dot. If this is well brought out, it adds much spirit and zest to the dance rhythm.

Fantasia Chromatica

BACH

Well pleased am I to receive an intimation that a few notes on Bach's *Chromatic Fantasia* would be welcome. After some short lapse of time since play-

ing this splendid work, the old familiar strains come back with quite ravishing effect. Bach holds the unique position in art of perpetual youth. His music never grows old or worn; and, it is said, if all composers were blotted out of the world save one, Bach's music could least be spared; and that, if a prisoner with musical bias were confined with only three books, they would, by choice, be the Bible, Shakespeare, and Bach's *Forty-eight.*

To all earnest students his music has a magical attraction, and I never have found a pupil wearying or feeling it distasteful. Even the less musical find on application a certain indescribable attraction. Marvellous it seems that, in those far off years, when formal construction and counterpoint ruled the day, such an inspiration could have come to the composer. Yet in this fantasia we find Bach soaring into romantic regions, with the flight of an eagle, prophetically feeling sure that in years to come it would be intelligible and acceptable. How daring are these passages!

A fantasia is generally understood to be of a very free design and not necessarily tied down by any rules of construction; and yet we find here no backbone lacking, but a perfect structure built up with the greatest unity.

Had Bach possessed the modern piano with resonant tone and pedal, that aid to sonority which is the feature of piano playing today, he probably would endorse the editions, we almost may call them arrangements, by masters such as Busoni, who turn the fantasia into a wonderful piece of "bravura" display. They go so far as to add an octave below the bass in those grandiose

series of chords, thus giving on a concert grand a superb, rich effect. Further than this, several of the runs are set for both hands in unison; but the edition I have before me is the old Peters, and the superimposed additions are carefully marked with light and shade and varied tempo.

The trills, in accord with Joachim, who was the acknowledged exponent of Bach, should always cease on the dot, no turn being permissible. The rapid broken scale passages are often set divided between the two hands, thus attaining a greater brilliance than is otherwise possible. This was Bach's manner and probable invention. One particular passage, where the hands rapidly cross and recross, generally causes astonishment to the onlooker and a keen sense of "gusto" to the performer.

The two opening roulades are the ascending and descending melodic minor scale of D, and the difficulty is to get absolute equality or, rather, equal length for each note. There should be no break perceptible, no suggestion of two hands being employed. At measure 7 the pedal may be used—indeed, wherever there is a chord, but never on a scale.

It is difficult to conceive how Bach could write such a piece without the pedal; for, of course, in his day the instrument was very imperfect, and the pedal, if in existence, of little value in sustaining the tone. Especially at 27 does the pedal tell on the deep, powerful bass note. How witty is the composer's treatment of fingering in 19.

The diminished seventh chord pervades the movement; and, as it resolves readily on to another a semi-

tone above or below, the fantasia is distinctly chromatic. The last six measures, on a tonic pedal bass, are formed from a series of sinking chromatic chords; and the subject of the fugue is also tinged with these semitones.

Gigue in G

French Suite

BACH

How much more frequently than formerly do we hear, "Play us a bit of Bach." Whether to open a program in chronological order or interposed midway, old Bach's antique measures always hold the attention and afford relief. Beauty of form and marvellous ingenuity of construction take the place of emotional beauty.

This gigue has such a jolly, rollicking subject that the least musical hearer is at once in accord with the theme. Like that in F major from the English suites, it is full of animal spirits. There is no contrasting theme, variety being obtained by the inversion of the subject at the double bar.

Many fairly good pianists who have, unfortunately for themselves, neglected the continuous study of Bach, find the correct playing of part-writing most difficult. Not only is it a technical task, but also the ability to follow aurally the flow of the independent parts is gained only by the study of his two- and three-part inventions specially written for this purpose. If any such delinquent essays studying this gigue and will

profit by the following practical instructions, he may eventually play it.

First and foremost, separate hand study, and especially of that hand which contains two parts, must imprint on the memory the movement of each voice part. Sometimes the possessor of a well-trained hand finds it hard to play a duet within the five fingers, properly and cleanly, especially when suspensions have to be resolved. It is really the art of listening which is then defective; and, to gain this critical ability, the two-part inventions should be well studied before the more difficult task of listening to three-part music is attempted.

At measure 18 is a good example of the part-playing difficulty above alluded to. It should always be understood that a note held down on the piano is sounding without diminution of tone, as it would on an organ. Therefore, in this measure, for instance, right hand, there must be two notes down simultaneously, except where the sixteenth rests appear. Perhaps if you will play these two measures experimentally, "up and down" as one melody, it will help you to hear the difference. But the best way is to play these two right-hand measures with *two* hands until you hear both the upper note ascend and the under notes remain stationary, in what is called oblique motion.

Particularly difficult is the passage beginning at 11, after the double bar. In Czerny's fingering each inversion of the triad is fitted with such fingering as you would use if struck as a chord. Notice also the threefold sequence; and, if possible, use the same fingering for each of the three motives.

Let me repeat that the essential of success is the ability to play well each separate hand's part until the themes remain in the memory; and this ability comes only from assiduous practice. This gigue concludes one of the happiest suites of the old Leipzig Cantor; and, once conquered, I make bold to say will be one of the last selections to remain in your repertoire.

*Loure in G

BOURRÉE

From Third Violoncello Suite

BACH

This bright piece is so full of abounding vitality that the student and audience are made to forget it is a classic of the strictest polyphonic type. While the chief melody stays all the time at the top (in the soprano), yet there are so many counter-themes and such an abundance of beautiful little passages of part-writing that, to those students who would be bored by a fugue, it serves as a fine stepping-stone to something "higher up."

This time we are to study a piece of "Absolute Music," in which the "emotional" or "romantic" element gives first place to "beauty of form and melody." The phrases are to be as beautifully rounded as the features of a Greek statue. Consequently, the execution must be characterized by the greatest possible neatness and finish.

In the first period, staccato is a distinctive feature. When the notes are single, as the first two for the right hand, do them by a light snap of the finger, to whichever hand they may fall. When the notes come in combination, as on the second beat of the first full measure, let the hand bound lightly on the keys from a very loose wrist, allowing as much of the weight of the hand or arm to fall on the keys as will assist in bringing out the desired amount of tone, though this will come primarily from the grasp of the finger at the moment it comes in contact with the key. The trill, in 2, is best converted into a five-note turn—F sharp, G, F sharp, E, F sharp—which must divide the full count into five exactly even parts and must lead smoothly to the following E.

The large chords will be "drawn out full" not by a stroke, but by a grasp of the hand. The pedal may be used with each of these to aid in the development of their sonorous property. It is necessary to the extended chords at the beginning of measures 1 and 7, where all hands of ordinary size must "arpeggio" the chords for the left hand, and, of course, the bass tone must be sustained after the little finger has gone on its way toward the thumb-note. The chords on each side of the bar at measures 1–2 and 3–4 and at similar places, later, will be carefully connected by the pedal. It is a nice art to be able to use the pedal well at such places, just joining the harmonies without mixing them. Let the pedal hold one chord while the hands are prepared to drop on the next; then, just as the hands fall and the fingers are about to touch the keys, lift the foot and let it drop again. This damps the previous

harmony and catches the new to sustain it. The foot must move as quickly as the snap of the finger, yet noiselessly, on the pedal. It will require practice, but is worth many times the effort, for it is your only hope of playing widely separated chords in a sustained legato.

The second period, following the first double bar, begins with two measures to be treated similarly to Period I. Then, at 11, everything changes to legato, with three and four voice parts to be sustained. Here, especially, much work must be done with hands separately, listening attentively to the leadings of the soprano and alto in the right hand and of the tenor and bass in the left. Make it sound like four people singing, with occasional rests in the alto.

Period III begins at the close of measure 16 and consists largely of a "development" of motives from earlier parts. The motive of three slurred notes followed by one staccato, in 23, is particularly pretty, having a charming "springy" effect when well phrased. At 25 and 26 the same motive is inverted.

Period IV, in the tonic minor (G), is more flowing and song-like, almost tender. So it fills the place usually designated as "trio." Study the hands separately for phrasing, for the two singers now are often quite independent of each other in this regard.

Period V begins on the last beat of 38, in B flat major, the relative of the minor of Period IV. Take such dissonances as the first chord of 42 and the first two of 43 with assurance, else they will sound like mistakes on your part. Make much of the beauty of those ascending consecutive fifths of 51. Notice

that their third accompanies them in the bass, and that you have two diminished triads and a minor one alternating.

Observe all repeat marks scrupulously—the balance of periods in classic form demands it. Then, avoid the evil of monotony by developing your crescendos and various changes of power.

*Cradle Song, Op. 18

BARILI

ERE is a *Cradle Song* that is a real lullaby, a song of just that soothing simplicity of theme which a mother would croon to her child to lull it to slumber. And yet it is music to the core, music of the best Italian type, in which melody everywhere predominates. Technically not beyond the fourth grade, it nevertheless calls for genuine musicianship for its proper interpretation.

The two introductory measures at once set the mood of the piece by their dreamy monotony of rocking motion. By a happy little "stroke of genius" right here the composer has lifted his work entirely out of the ordinary. Practice the left hand part alone till you do it with such a light, caressing touch that the tones seem to float from the strings. There must be no "ting" at the beginning of the tones, to indicate that the hammers have made a sharp contact with the wires. Throughout the composition the accompaniment must retain this quality if you would have a really musical lullaby.

And now to the melody.

Listen, first, last, and all the time, to be sure that your "tune" is of a truly singing quality. There must be no harsh tones, neither sharp attacks nor jerky endings. The *mordents*, which lend so much

piquancy to the theme, must be very lightly and gracefully done. Bear in mind always that all grace notes, turns and trills are classed as embellishments. Then see to it that they are so executed as to really embellish or beautify the tones to which they belong.

The first four measures of the melody are to be well sustained (ben sostenuto). Let them "sing" clear, sweet, and moderately full of tone. Beginning with the last beat of measure 6, these two phrases are repeated, with a change of cadence. Here the melody is marked *mezza voce* (half voice). Have this section very sweet and subdued, as if the mother had ceased to sing and was humming the melody while she looked at her dear one with thoughts too precious for expression in words. At the close of measure 11 she resumes her singing. The last two beats of 14 are not difficult as fingered; but great care will be necessary in order that they may have the same tone-quality as what immediately precedes and follows them—they must remain an integral part of the melody, not something disjointed and apart.

In measure 20 be sure that the notes of the two melody triplets are of exactly even length, gracefully done. I am nearly a "crank" on the subject of accuracy of note execution. However, in this particular case, better to allow the A of the accompaniment to sound with the E of the first triplet than to have the least roughness of execution. If you can introduce the A midway between the G and E of the triplet without in the least disturbing its smoothness, so much the better. In 35 occurs a little pianistic figure of great beauty. On the third beat play two notes of melody

to each eighth-note of the accompaniment; then put the last six notes of the group with the C of the accompaniment, taking great care to accent only the first of the six—not two triplets.

The coda begins at 44—piano music of the purest type. Let the dainty little groups tinkle at the tips of the fingers as lightly as the stirring of the leaves outside the window. And now come the testing passages of the piece, at 45 and 47. These two series of descending thirds will require, I am tempted to say, as much work as all the remainder of the composition. They must fall into their places as lightly and airily as the preceding groups of single notes. To accomplish this will require many, many repetitions, very slowly, until each finger is absolutely sure to fall exactly into its place with neatness of touch, the notes of each third sounding at precisely the same instant. Then speed may be slowly acquired. But remember that no piece is well done until its most difficult measure is executed with the same nicety as the easier ones.

Beginning with 52, a soft "horn figure" for the left hand is heard through the scintillating accompaniment. May it not be an echo from the fairyland of the child's dreams? The closing chords must be soft, smooth, sustained, and not hurried, melting into each other like the voices of distant singing. Let the little cadenza on the G major chord be done restfully, ethereally, no haste whatever.

If much space has been given this unpretentious "morceau," it is because in it there is much meat for the nourishment of a refined taste for music of the best type.

*Minuet in G, No. 2

BEETHOVEN

LL of us, no matter how proficient technically, enjoy occasionally sitting down to play one of these smaller compositions that require almost no effort unless it be the tuning of our soul to that of the composer. And such is this little minuet, which, with its many repeated sections, covers scarcely more than half a page. What a joy it is to hear Maud Powell, as she nestles her cheek to her precious violin, thrill the soul with every tone of this simple melody.

In construction it is simplicity itself. Four themes of eight measures each, and each one repeated, come in direct succession; and then the first two are used again to complete the form. So we have just five periods of sixteen measures each, not a note more, not a note less, as clear cut as the finest jewel.

Absolute neatness must be your first aim. Don't hurry! The spirit of the whole piece is reposeful. The thirds of the first phrase, under the slur, must be as clear cut, yet connected, as you would make any single-note melody. Easy? Not at all; and the more mature your musical experience, the more you will realize this. All editions are well fingered; but if, by

any change, you find you enable yourself to add to the singing and legato quality of the theme, do not hesitate to use it. Hands are built differently and sometimes must be accommodated.

At the last beat of measures 2 and 3 of the first theme I like to linger just a little on the dotted eighth-notes. A little heart-throb here. Those repeated thirds in the last two full measures will require the greatest care. Phrasing the slurs will help you. Remember, the last note of a slur is always done lightly and the hand lifted to give the effect of stopping for breath, at a pause, when reading or singing. Then the hand drops back to give the proper accent to the first note of the next slur.

The second period starts with a measure of flowing, four-part harmony. Do not slight the little run of four sixteenth-notes. Measure and draw out its tones with a feeling of their value and importance as the beginning of a new phrase. The sixths of measures 6 and 7 of this theme I like to do similarly to the thirds in 2 and 3 of the previous one.

The trio requires a little more spirited movement than those almost too saccharine thirds and sixths of the first part. Its first section is one long, limpid phrase of eight measures of even eighth-notes. Make it a string of pearls. Your success in phrasing well the slurs of the second theme of the trio will determine its interest and beauty. Use the pedal sparingly throughout. Do not forget to vary the tone color when repeating a theme.

"Moonlight Sonata," Op. 27, No. 2

BEETHOVEN

First Movement—"Adagio Sostenuto"

Although everyone is agreed as to the unfairness of "dubbing" a work with a title after the composer's lifetime, yet here there is a certain aptitude which is at least useful in enabling many people, who know little of C sharp minor, to designate this sonata. Beethoven marked it *Quasi una Fantasia* and left the world to interpret the music as it would. The stories of a boat floating by moonlight on a lake, and of the blind girl playing one of the composer's sonatas in the dark at an open window, are probably unauthenticated.

My own first impression, however, especially in the finale, has stuck to me—that of hurrying clouds sweeping across the moon on a wild, stormy night. Later on in life, I always associate the first movement with the rising moon; and who that has been in a boat some golden September, when the harvest moon was rising over the water, can have failed to feel this affinity? Besides, there is the voice part (surely one of the earliest "songs without words") which the quiet motion of a boat, in such absorbing circumstances, usually engenders. Even the gentle pull of the oar seems to be typified in the triplet accompaniment.

Of course, we know, from the dedication of the sonata to his beloved Julia, that the hidden meaning is purely psychological, and may embody his personal feelings in their differing phases. Yet many may

associate the mood of nature with the sonata to advantage, and have their imagination stirred thereby to interpret the moods of the soul.

The greatest possible delicacy of touch is absolutely necessary if you would succeed with the Beethoven "adagio." Not only delicacy of finger, but of ear, so that every note on your "well-tempered clavier" may be properly adjusted. You must weigh them in the balance and find none wanting. Do not endure any roughness, but more and more chasten your tone until you are satisfied it is beautiful. At the Berlin Hochschule, Professor Rudorff would repeatedly cry out to his pupils, "hübscher! hübscher!" exacting a prettier, more elegant, or artistic rendering. So here, if you cannot succeed with the finale, you should not only play the note of the adagio correctly, but also aim at the utmost delicacy at your command; then, if you possess musical taste and refinement, you will get very near to Beethoven's ideal.

Where young players fail most is in the ascending arpeggios over the dominant pedal in the development. Notice the first is a diminished seventh with equidistant notes on the keyboard; the second, a common chord of the tonic; and then two more diminished sevenths, the last one covering three measures. If you once gain familiarity with the intervals of this chord, each containing three half-steps, you need not exert the eye to read the double sharp, but can spell them out on the keyboard.

The pedal should be used to each bass note, except, of course, where it may be held down for two or more measures, as at the diminished seventh above men-

tioned. Great care should be taken that the pedal is pressed down exactly at the right moment, neither too soon nor too late; if the former, a muddy tinge will be the result; if the latter, the best part of the tone, that nearest the stroke, will be lost. The most objectionable fault with young players is that they do not let it up sufficiently; they intend to do so, but the foot action is poor and only partially effective. Those who watch the foot of a public pianist will see the curious way in which the foot works *after* the hands.

"Moonlight Sonata," Op. 27, No. 2

BEETHOVEN

SECOND MOVEMENT—"ALLEGRETTO"

In this movement there is a feeling of morning, the mood is so joyous and full of promise. Although the trio, contrary to custom, brings no change of key, there is no superfluity of the tonic; and this probably arises from the general maintenance of the minor keys throughout the sonata. It will be noticed that in the finale there is no sign of the relative major.

The sun has risen, and there comes a gentle call to "awake,"—a rude awakening would be inadvisable and detract from the vehemence of the finale; so the simple triple rhythm, after the long drawn bars of the adagio, suggests activity. In nine cases out of ten this movement is taken too fast, and a hurried rendering detracts from the coming "presto." The accent must be felt, or the sense of movement will be

endangered. The phrase of four notes should be kept clean, without pedal, the legato effect being drawn out by the fingers and the underlying staccato quarter-notes lightly plucked.

The octaves in the trio are difficult to bind together; but, where possible, a finger may be changed to insure smoothness; and, if one of the octaves is detached, it should be done cleanly. The pedal at the second phrase is most useful and effective, the more so from its previous absence. Here, again, a sliding finger may be used.

The clear-cut form of the allegretto acts as a foil between two movements, setting both off to advantage, and rendering the absence of the usual "allegro" first movement unnoticeable. Indeed, with the fantasia running on without any break, we cannot conceive this movement desirable.

A cool tone should pervade the whole allegretto akin to the delightful freshness of a rose garden when the petals fall on a dewy lawn. This may appear hyperbole, but unless you get the feeling of the whole piece, you might as well take it to the mechanical piano-player.

Get the notes, if you can, as correctly as this wonderful machine, but add all your own "expression." Young players frequently are worried by this word, often having nothing to "press out." The object, however, of these articles is to foster an inquiry and to suggest what may have been in the mind of the composer. It is plain that no great depth of feeling lies in this allegretto; but this is one further reason why it links the two heartfelt movements on either side together, and

at the same time shows them off. As Liszt said in his well-known metaphor: "It is a flower between two abysses."

"Moonlight Sonata," Op. 27, No. 2

BEETHOVEN

THIRD MOVEMENT—"PRESTO"

Beethoven never repeats himself in the piano sonatas; each has an existence apart from the rest. If the manuscript of this sonata were to be discovered to-day in Vienna, the delighted musical world would recognize the composer, without signature or even handwriting, and eagerly appropriate this glorious work. Well do I remember making my first acquaintance with this movement and struggling with the ascending arpeggios. It is not easily playable by small hands; and any adaptation is not permissible and cannot be recommended.

The composer was evidently in the throes of mental conflict when he wrote his inspired finale; and the excitement was due perhaps to adverse circumstances with regard to his "immortal beloved." This is no music for the shallow and flippant, but is best reserved for the serious. Those who have felt the joys and sorrows of life can in a sense identify its emotions with their own experiences.

Unfortunately, some young people with facile fingers reel off the movement oblivious of any inner meaning; and others who are exceedingly musical fail in the requisite technique.

And now a few practical suggestions. The arpeggio is a feature of the movement, and this particular kind should be practiced in every key, major and minor, so that the hand gets accustomed to the mixture of white and black keys. Then the final rush in the coda will be successful. It is obvious that this arpeggio, on the second inversion of C sharp minor, is the most difficult position, particularly for a small hand. At measure 17 we have a diminished seventh with its agreeable change of fingering (no thumb on the black keys), and at 19 a dominant seventh. Measure 7 brings another form of arpeggio, with repeated note. At 178 we have two measures of a common chord; then two measures, 180 and 181, of the Neapolitan sixth, reminiscent of the third measure of the Adagio; and, after a diminished seventh, the tonic once more. So, quite apart from the music, you may treat the notes as a small "school of arpeggio." With your eye on the keyboard, you will recognize each chord as you proceed. Until you can do this, fluency and brilliance are impossible. Both hands have difficulties to negotiate from measure 9, and the two measures, 9 and 10, must be practiced slowly, round and round like a wheel, with a slight pause on the second beat of 10. There are several fingerings for this passage—no two editions agree. I prefer 1, 2, 1, on the repeated B sharp in measure 11; two thumbs running, in 10, so that the bass note may be held down; but, if your hand is small, proceed from the thumb on the A downward in scale fingering and let go the bass. The crucial point is at the top of the passage, where a slight pause is suggested; and, if you examine the curious movement of the fingers just there, you will

see how unusual it is. Sometimes they absolutely rebel.

The second subject may be played slightly slower in tempo for four measures, then the brilliant tempo resumed at the syncopated octaves. Strive for a rich cantabile tone; the tones should not be struck so much as pressed out. The trill at 30 is only partially available even for skilled virtuosi. If you begin one degree above the written note and play a four-note turn, it will suffice; that is, a note to each one beneath. Composers often write down the ideal; but we cannot believe Beethoven with his clumsy fingers, who yet played divinely, we are told, could do more than suggest this trill. Do not attempt to hold down the lower quarter-note. The pretty scale at 33 must be played with loose fingers, but with their tips caressing the keys; and the last of the Alberti groups, beneath the trill in 36, must be properly finished. Before the third subject, beginning at 43, make a decided stop, though not too marked. Nothing is so weak as going straight on. The staccato notes should sound as dry as a road in hard frosty weather; and an accent should be felt in the middle of each measure. Further on again, a small hand would have to play only sixths; but, as stated at the outset, this is not advisable. Whether the pedal is used is a disputed point; but all will agree to its good effect in bringing out the bass notes at measure 53. At 76, the cantabile being given to the bass, the lower and, therefore, fuller register of the piano, should be used to advantage, yet not unduly.

Lastly, let me point out that there is no necessity to play the chromatic scale of the cadenza at 186 in any

particular time grouping; simply run up to the trill note A.

One distinction of this sonata is the rare key in which it is written. Beethoven, like some other composers, seemed to regard it as almost sacred.

Sonata in A Flat, Op. 26

BEETHOVEN

FIRST MOVEMENT—"ANDANTE CON VARIAZIONI"

This sonata is surely one of the most "well known" of the splendid collection which Beethoven left behind as a legacy to pianoforte players for all time. Yet much of this music is not quite "clavier mässig" (to use a German term which means "suited to the pianoforte"). This andante, for instance, suggests so strongly the string quartet that he who would play it properly must ever have the gliding legato effect in his ear, which, at its best, comes from the bow of a skilled violinist. When we consider the weakness of the pianoforte, especially in Beethoven's day, we can imagine him in his untidy room, helping out the thin, short tone of his instrument, with his own gruff voice, or perhaps at dead of night, for fear of disturbing other lodgers, imitating with suppressed mutterings the bowing of friends who would often invade his room to try over a new string quartet.

This yearning for legato, when once felt, is the "open sesame" for tone production. Technical books, full of discussion and dissection of the various kinds of touch,

may be all very well for some few; but those who cannot feel and produce (to use an ugly word) this texture from the ivory keys, would better study, or at least become familiar with, a stringed instrument. It is a pleasure to come across a pupil who happily has this natural gift of a coherent touch; and all authorities at the music schools wisely insist on the study of an obligatory instrument, not of percussion, but voice, string, or wind.

The slurs will be your best guide to good phrasing. They are not mere graceful curves embellishing the page, but are carefully inserted, having the strings constantly in mind.

In many cases Beethoven, like other early writers, was not very particular in his manuscript or in his printed proofs; so we find several good editions copiously filled in with additional marks, presumably what the composer intended.

In the Cotta edition before me you will find the first note marked *tenuto*, which the writer knows, in nine cases out of ten, is played too short and detached. Again, the little crescendo signs in the middle of the measures apply to both parts, soprano and tenor. Although on an instrument of percussion a struck note decreases in tone, the increase signified can be made only by the bow or voice, but should be *felt* on the keyboard.

Another mistake is to hold on the E-flat beneath the A-flat in the melody of the first measure; for, as I have often pointed out, no voice can sing two notes at the same instant. In the third measure the slur calls for the firm holding of A-flat till the B-flat, and in the footnote the editor forbids the accompaniment asserting

itself. It must, he says, withdraw from notice. At the end of a brace frequently the curved slur lines do not end on the last notes, but reach over into the beginning of the next brace; when care must be exercised to carry the phrase forward to its proper close. All these details make or mar the interpretation. Having discussed only eight measures, I will point out a few of the mistakes and pitfalls into which the casual player falls.

Throughout the theme and variations the time is usually spoiled and rickety. With the exception of the printed ritard, the time should be strict, no rubato, but like slow clock tick. When this has been attained and tested by the metronome, then, and not before, may certain little nuances be admitted. If you could hear this theme played by a good pianist, and would count the eighth-notes mentally, not audibly, you would feel the beauty of a rhythmic pulse beating through the whole. This *feeling* for time is quite distinct from *knowing* it, and with many young players they do not go together. How often do we teachers hear those four thirty-second notes hurried and squeezed together, thus spoiling the measure. For the acquirement of steady, strict keeping of time there is nothing like ensemble playing, when any discrepancy of one member is at once pointed out by the others.

The theme of these variations supplies the first requisite for the amateur—"tune in it." You will have noted that what is commonly called "tune" depends a great deal on the *tempo;* it must be a cantabile melody to admit of its being hummed. Hence its popularity.

Sonata in A Flat, Op. 26

BEETHOVEN

SECOND MOVEMENT—"SCHERZO"

As an experiment the composer has altered the usual order of fast and slow movements in this sonata and found it advisable to follow on with a quick one.

The scherzo, as the word denotes, is a light, gay piece, full of jesting humor, and should be played with the greatest possible exuberance. This, however, demands really first-rate executive ability; the fingers must be very nimble to play the thirds clearly without any loss of *tempo*. The left hand also will find it no easy task to play the running eighth-note passage in counterpoint, especially when it should increase in tone and turbulence until the *ff* at the end.

The trio gives just the necessary contrast to the rhythm of the scherzo, and should be played with an "oily" legato, but its long-drawn-out melody should never lose its gentle up-and-down motion, neither in the treble nor tenor. Again, I would advise the accomplished player to have the tone and grip of the string quartet in his mind, where each part may give and take. The scherzo should quite bubble over with verve and go.

The technical difficulties are to be overcome only by diligent research. The performer, never satisfied, should be ever seeking for new beauties—and they truly abound. Clean playing is here, as everywhere, the *sine qua non* for a successful rendering; and, even if the young pianist cannot attain to the requisite speed

(molto), clean playing should be aimed at and duly appraised. Perfect time must be kept, even in the long diminuendo of sixteen measures, where, by the way, the soft pedal may be employed as a last resort for suppression of tone. The tempo being stiff and formal, without the least ritard, variety and interest must depend upon those strongly marked accents, *sf*, which mark the form of the music in such unmistakable manner. This is classical music indeed, and the pattern for a scherzo for all time. These accents are a feature, and whether the *sf* be placed right hand or left, the octave must be struck with a swing from a loose wrist, not the usual pawky shove from which organists at one time seemed unable to depart. Now, happily, they are mostly as proficient on one instrument as the other, and appreciate the touch suited to either. Let me commend this particular piece to those remaining unfortunates who play everything with their arms. Let them put aside all shyness and, at the risk of being thought eccentric, strike these octaves from a loosely vibrating wrist, the hand lifted high up, and coming down with a well-aimed blow on the key.

Wherever there is a slur of two notes the second note always is quite short, even if not so marked; but here the staccato notes are ever present, almost without exception in every measure, and cannot be struck out too distinctly.

In the trio the crescendo of thirteen measures, like the aforementioned long diminuendo in the scherzo, must be gradual—no giving way, no starting again, no turning round like Lot's wife.

Only on the last *sf* in the trio may the note be lengthened to get its extreme value of tone.

Sonata in A Flat, Op. 26

BEETHOVEN

THIRD MOVEMENT—"MARCIA FUNEBRE SULLA MORTE D'UN EROE"

The last two movements of this sonata go from grave to gay, but why such gloom should be put aside by such levity remains a riddle. It would seem almost as if the composer found them ready sketched out in his drawer and thought they would make up a good sonata. The *Funeral March on the Death of a Hero* breaks in and checks the exuberance of the preceding, and one feels that the piano is reproducing an orchestral effect. The theme is on such dignified lines that no pianoforte, far less that of his day, could have suggested such noble thoughts. Beethoven was the first to discover the real capabilities of the instrument; and, although the passages are written for the keyboard, you will often feel that behind the veil are the larger forms of orchestral music. For instance, in the trio the thirty-second notes undoubtedly portray the roll of kettledrums; the *ff* detached notes, the ear-piercing notes of the fife; and the *sf* bass notes, the boom of the spirit-stirring drum. To interpret this march adequately you must have marched in a military cortege and felt that solemnity which cannot be absent. The human step is the symbol of man's destiny, and on such an occasion all agree to keep time together; so in playing this keep absolutely strict time, for each man's stride is then just as long as his comrade's.

Striking the chords exactly together is perhaps the young player's difficulty; many play the left hand

slightly first, and, indeed, older players need an acute ear to detect any discrepancy in this respect. Those drum-beats at measure 4 must not be hurried; but where the staccato marks are pointed they must be very crisp. Everywhere else the music is drawn out as if for wind instruments; and the short *tenuto* lines (in the Cotta edition) urge this on your notice. How beautiful is the lapse into tears at the measure *pp*, to be brushed aside peremptorily by the rigor of martial sternness. At the entrance of the major chord, in 25, a temporary gleam of hope appears, but is at once chased away by those surging octaves in the bass. The chord with the double flats is always a stumbling-block; but if you will think of it as the chord of A major in three sharps, it comes to hand at once.

A few words of warning are necessary in the coda: owing to the multitude of flats, that rare F flat is like the last straw on the camel's back; you will see it is marked only in the signature.

Sonata in A Flat, Op. 26

BEETHOVEN

Fourth Movement—"Allegro"

No one may say that the movements of every sonata *must* have a relative unity of style. Some of Beethoven's sonatas have this unmistakably and seem to have been written during the same phase of feeling; but there are others in which there is no obvious relation to each other and yet they give the highest enjoyment. This is

certainly the case here. Surely there is no connection between the march and the rondo; but the gloomy funeral march requires the relief of the brilliant movement, and the composer may please himself, for the effective contrast justifies him in bringing the sonata to a fitting conclusion.

The last movement is a rondo, in continual motion from beginning to end; and, of the four, is the least readily comprehended by the uninitiated. To such listeners it is a mere gabble. Many find quick music utterly unintelligible; but probably the same person finds it difficult to sing even a psalm tune only moderately fast.

Let it be pointed out that the subject of this finale is contained in the first four notes which make a figure, which will give a key to the difficulty. The student cannot help noticing this little figure starting on the dominant and descending the scale in sequence. This scale passage is then repeated in the tenor, and this imitation is insisted on throughout, the right hand being answered by the left.

The student will note also the syncopated subject on the second page, which breaks up the previous rhythm without stopping the figure of sixteenth-notes. Then observe the three scale passages each beginning a third higher.

The middle section is in C minor, a related key, on a pedal bass, still no contrast except in key. The rap-taps on the two final eighth-note chords are brought closer together after the double bar; four groups instead of two. Then we have the inevitable cadenza-like solo which, with its *crescendo* up to a sudden *piano*, betrays

the name of the composer, and leads back to the first subject.

All these features combined show how the rondo is constructed, and the student should get in the habit of dissecting music so that the form is intelligible to him. How lamentably few, among dilettanti, really see that all music is mostly built up by the tonic and dominant chords; nay more, how few there are who can feel and detect the difference between a major and a minor chord.

Good technical equipment is necessary for a brilliant performance, as the hands soon get fatigued; but as a toccata-like study this rondo makes capital material for the persistent tyro. A good plan is to practice each figure four times in rotation, then twice, finally once, especially those in contrary motion. For small hands, some of the big chords may have to be shortened.

Sonata in E Flat, Op. 31, No. 3

BEETHOVEN

FIRST MOVEMENT—"ALLEGRO"

None of Beethoven's sonatas is more bright and cheerful than this. One would think his frame of mind was particularly happy when he wrote it; but this wonderful man was able temporarily to throw aside his discomforts and vexations when abroad. Probably love of fresh air and long country walks stimulated his musical ideas to the complete obliteration of domestic worries. Under these conditions his themes made themselves

known to him almost faster than he could fix them in his sketch-book. And yet there are no two alike, which is conspicuously Beethoven's glory as originator.

In the opening measures the composer asks a question, and this repeatedly throughout the movement. It is surely a personal question, such as "Dost thou love me?" with the answer in a joyous affirmative—surely those rippling scales at the *a tempo* cannot be misunderstood. Yet each time the answer comes in blithely; and the question is repeated as if it were a pleasure to receive the answer. In the unison passages, at what is technically called the "bridge," both are in perfect accord. Then comes a passage of humorous buffoonery at the descending quarter-notes, each specifically marked with an *f*. This leads to the second subject, distinctly Mozart-like, of pure, unalloyed gaiety. The serious is nowhere present in the movement; nor, indeed, can one find in this sonata any trace of the composer's deeper vein.

At the double bar the humor is almost of a hobgoblin kind. Especially note the curious leaps downward in two sixteenth-notes. Then the subject repeats the same persistent question. The two solo scale passages occurring during each presentation of the second theme are like long peals of laughter, and the second one, be it noted, is prolonged two measures. The last two braces of the movement give the affirmative answer with new treatment, but all the more decisive. All through, the personal element should not be overlooked; it is always "he and she" who discuss. As the composer gives no clue to the meaning, the writer apologizes for suggestion; yet perhaps the exponent may thereby find new

interest awakened when he has overcome the considerable technical difficulties. To these we will apply ourselves.

In the brilliant runs the greatest possible ease and looseness of wrist is advantageous. In the trills which adorn the movement the fingers must know exactly how many notes they can fit in. Some players may make four and five, others only three and four; but this depends on the speed. Measure 57 gives an illustration of up-to-date fingering—the C may be played by the third finger and also the F in the next measure, and again the G in the following measure, which is an infallible way of getting the slurring clean. The easiest fingering for the arpeggio at 72 and 122 is to place the thumb an octave below the highest note. This needs no effort of memory, but it implies the thumb on the black key, which old-fashioned refusal is now exploded.

One word as to the coda, which young players mostly bungle. At the last two braces after the pause, the first note of each group of four sixteenth-notes is a dissonance; and they must be slowly driven home into the memory.

Sonata in E Flat, Op. 31, No. 3

BEETHOVEN

SECOND MOVEMENT—"SCHERZO"

The immortal Shakespeare, one of the really great artists on the roll of fame, in writing *Midsummer Night's Dream* showed a wonderful versatility akin to the many-sided genius of Beethoven.

The primitive music of the horn in hunting scenes appealed to the earliest composers; and, although the 6-8 rhythm was identified with the movement, Beethoven has, in this instance, invented quite a new rhythm, which is satisfied with a less exciting speed, more like a trot than a gallop. In music and poetry inspired by nature we find the Scandinavians, with their old-world legends of dwarfs and elves, have done much to keep alive their national phantasy. Wagner, in his forest music, draws the same inspiration from this source, perhaps not of revelry, but soft, subdued music, which suggests a light tread and hushed alertness. Recall, for instance, the moonlight hunting scene from *Tristan.* Weber, in *Der Freischütz,* was one of the first to be carried away on this wave of romanticism; and, in a smaller way, Heller, in his charming little piano pieces, *Dans les Bois;* also Schumann, in his *Forest Scenes.*

In Beethoven's romantic scherzo we hear the soft notes of the wald horn, true woodland music (see those three chords across the bar, like a call). Occasionally we hear a shout (*fortissimo*), which, by the way, should be in keeping with the subdued character of the movement, not blatant nor distracting. And, at the coda, we have portrayed the dispersal of the party beyond earshot, unlike the helter-skelter disappearance which Mendelssohn has depicted in his brilliant *Hunting Song* from the *Songs without Words.*

We are apt to draw too hard-and-fast a line between the classical and the romantic school; but really there is no such division. This scherzo is "program music" without doubt, and yet no clue to its meaning is given. It is, therefore, left to the interpreter to give his own

meaning, which cannot be put into words; for, as it has been well said, "Music begins where words cease." So much the worse for the writer. After overcoming the technical difficulty, see that your playing is interesting; for people are quick to turn aside from a dull performance. Absolute neatness and precision should be the aim, or all illusion will be spoiled.

It is too bad to turn such beautiful music into a study; but for the acquirement of finger staccato touch it is excellent. The pizzicato in the bass can be properly imitated only by a very short stroke. The hand must be still and somewhat rigid, so that the fingers are flicked back by a kind of nervous contraction. The repeated notes in measures 4 and 8 must be played by a change of finger; and the octaves in 3 must be repeated many times over before the exact lengths will be gauged to a nicety. At 37 and similar places the repeated note difficulty must be faced and surmounted. We often regret any carelessness in this respect when we find, owing to a poor and unsuccessful fingering, a lack of crispness. Then it is so hard to alter a fingering after the habit of years; so it behooves the serious student to beware of any negligence. "Easy come, easy go," is an old adage; therefore adhere to one fingering, and that the best you can find. Often there are several good; but the one adopted should be that most suited to the individual hand. A well-authenticated fingered edition is a godsend to one who will be guided by the experience of acknowledged masters of piano playing. Those two measures, 37, 38, left hand, illustrate my meaning. There is choice of fingering here (only adhere to the change of finger on a repeated note); but, having settled

it, stick to it for life. Probably no two editors would agree on the same fingering; but they would observe the principle laid down. Note that in the recapitulation these measures are altered to a rather easier setting.

In the pretty accompaniment at 50 this same difficulty is increased. The left hand seems to turn stupid —it resents the extraordinary, which it never has done before. But at 51, the ordinary occurs again, the *same* finger being allowed again for an evident reason.

At 43 the thirty-second note can be played only by the wrist; that is, where notes are repeated, but where otherwise (as second part of 44), then finger-staccato. Young players always find it hard to fit in this short note, and disregard the dotted rest which is somewhat rare.

The three broken common chords, 48, 49, and the similar passage toward the end of the scherzo, must become familiar. Indeed, in learning it, a good plan is to name each root aloud, landing on the tonic for the new subject. At measure 54 Beethoven is obliged to alter it, having such a small compass on his, to us, old-fashioned keyboard. At 84, I find the whole ascending chromatics may be well played only by the third finger, both hands, throughout, which gives a peculiar dry quality of tone. But this is perhaps an idiosyncrasy.

At 92, in those little "five-finger exercises," the poor fourth finger must acquit itself well; but a loose and easy holding of the hand will assist. By the way, note that the left hand is to be always *piano;* but in the little runs a strong contrast is marked. The descending scale passages, two octaves apart, give a delicious effect where it sinks so gently into the theme.

One might mention many other little points by way of warning or advice. Does a student ever play the left-hand part separately from beginning to end? I trow not, yet a most useful procedure.

Sonata in E Flat, Op. 31, No. 3

BEETHOVEN

THIRD MOVEMENT—"MENUETTO"

In this movement the composer harks back to the old Mozart and Haydn form. The preceding scherzo is not the typical Beethoven form which he invented. The position of the scherzo in this sonata is most unusual even for Beethoven; but he was ever making a new experimental departure. As a rule, the minuet, with the old masters, formed a contrast succeeding the slow movement; but here it is curiously interposed as a slow movement itself between two lively movements. Another novelty is that both minuet and trio are in the same key, which imparts a quietude not otherwise obtainable. This, one feels, is appropriate, taking the sonata as a whole. It is further enhanced by adhering to the tonic key, yet there are some slight contrasts between them. The minuet glides along in a leisured "cantabile"; the trio leaps humorously beyond the octave and at the double bar jumps up and down with increasing perturbation. Here the young musician will find the chord of the diminished seventh on the leading note, D, the C flat being the minor ninth upon the dominant B flat. He should, by all means, seek early to

"tell" this chord by the eye on the staff, and also by the ear. On the keyboard the notes are three half-steps (a minor third) apart. One should learn to strike such a chord on any tone, and resolve it.

The opening melody of the *Menuetto* should be gracefully sung with a soft but full tone; and the reiterated thumb, that clumsy assertive member, must be kept well in check. Remember "*grazioso*" in playing the turn of four notes, in 10, which should be broad as a part of the melody. In 12 and 14, the trill will be satisfied with five notes (A flat, B flat, A flat, G, A flat), unless you can fill in seven, without disturbance; but this depends on the *tempo*. Charles Hallé used to take it on the slow side. The C flat here bears a close affinity to the double bar at the trio, which again helps to give a quiet continuity to the whole.

The composer has purposely inserted *p* to the half-notes in the trio where there is to be little disturbance of the prevalent quiet feeling. The pedal may be helpful in giving a gentle sustenance on the half-note—short, long; short, long. The octave passage should be not too energetic. Then we come to the coda—such a pleasing whiling away of the rhythm of the theme, taking once more the minor ninth. The short chords beneath must be "pizzicato," like plucked strings; but diminishing almost to nothing, just as a quartet of string players produce a microscopic tone, heard only by themselves. (Pardon the wrong simile.) Young players, in studying this coda, should gain a complete mastery of the touch of their particular instrument.

This *Menuetto* makes a delightful "teaching piece," which, however, Beethoven never intended.

Sonata in E Flat, Op. 31, No. 3

BEETHOVEN

Fourth Movement—"Presto con Fuoco"

Here the composer has indeed "let himself go." It is really astonishing that this staid and serious composer could become so full of animal spirits as to break out into such excessive jollity and divest himself of all restraint. Ever in touch with human nature, he felt its every pulse; and this is why his music is acceptable to every civilized race and period. No ballroom scene is this, but the natural gaiety of his German peasantry, whose bucolic dancing he must have witnessed many a time and possibly taken part in. We find at the third line an unmistakable country-bumpkin kind of revelry and a clatter of feet, and in the succeeding ascending passage an exhilarating effect, almost effervescing, like that of sparkling Rhine wine. How he would have enjoyed such festivity in the company of his very intimate friends!

After the double bar, however, we hear in those heavy descending octaves the more thoughtful accents of a great teacher; and at the development we see how his regard for artistic form lured him into his fondness for contrapuntal treatment, without detracting from the human elements above observed.

Human gaiety pervades the music; there is no smooth cantabile contrast anywhere. The whole sonata belongs to the most graceful and witty that Beethoven wrote. It is clothed with the highest extravagance and bubbles over brimful of life.

It is a very useful procedure to use another finger for a repeated note. For instance, the first two notes of the subject should be played preferably by three, then four. The idea is to get a fresh attack on the second note. This movement is full of such fingering in the excellent Cotta edition. There are several places as in 12, where only a rapid movement of the wrist will insure a clean change of position. That passage at 20 is well executed only by this change of fingering mentioned above. Many thoughtless players resent the additional trouble; they prefer the "cheap and nasty" fingering; but the painstaking teacher, who knows, will succeed in getting the painstaking pupil to follow his advice.

The difficulty at 42 is the contrary motion, which always is a tax on the independence of the fingers. Each position of this contrary motion must be slowly thought out and heard. First, a strong accent on the middle of each measure is useful in studying the passage; afterward, only the measure accent.

Notice also the C minor arpeggio of two measures, on its second appearance, is lengthened into four measures by starting lower down and changing its figuration. Be sure to make a definite pause before starting the ascending chromatic scale. There are two or three ways of executing the trill. Choose one which you can play cleanly, for a trill should be essentially a brilliant ornament.

At the second subject, measure 64, each little fragment of the melody begins with second finger. It will be well to study the left hand of 68, 69, with many repetitions, because the thumb must learn to alight on F without any clumsiness.

All these points must be restudied in the after part of the movement where the difficulty is intensified. For instance, the extended arpeggio in the bass of 241 is harder because the fingers have less hold of the keys—you will have noticed they are narrower and, therefore, less secure. The eye *must* be on the keyboard, and the chord firmly established in the mind; especially as it is much more rarely used than the previous B flat chord on page 2. Those two measures, right hand, 282 and 283, must be taken in hand, but still more so, 284, 285; nor must the first two measures put the second two out of joint. Perhaps the sequential passage, beginning in 288, is the hardest to play neatly, particularly as the subject, left hand, is superimposed.

To return to the double bar—the preceding dominant seventh on B flat is brushed to one side and, at 82 to 84, another inserted on D flat. Then the "agitato" shows the new tonic, G flat, in a new garb at 90, namely, written as F sharp, an enharmonic change which, in its turn, becomes the dominant of B minor.

Here the student is left to follow out the modulations for himself until C major is reached. The chord of the diminished seventh is employed largely in the contrapuntal passage mentioned. Here the Bach student will have an advantage in the independent movements of the hands.

After all this patient, premeditated technical study, the joy of the movement will be unalloyed by any discomfiture. In cases of extreme risk the *tempo* must be slightly allayed, just as a conveyance must slow down over a bit of rough ground; but, of course, the ideal performance is one in which the performer fears no ruts.

May you in playing this lovely sonata have no hesitation in rendering the brilliant finale with freedom and enthusiastic ardor.

"Sonata Pathetique" in C Minor, Op. 13

BEETHOVEN

FIRST MOVEMENT—"GRAVE" AND "MOLTO ALLEGRO E CON BRIO"

The pathetic mood is usually associated with the minor key. One can hardly imagine the minor key being associated with "ragtime."

Perhaps as a boy at school, where brothers were designated major and minor, not senior and junior, I had exceptional advantages; but, if you ask a grammar school boy or even a high school girl what the English words major and minor mean, quite apart from music, they are mostly dumb. It also is a reflection on general intelligence that pupils rarely know the common meaning of our English words "augmentation" and "diminution." In early English days the easier words were used; as, for instance, "Fa with the lesser third." This, today, apparently would be more intelligible than F minor. It will be well to explain for the benefit of some readers that in the major scale of C, for instance, the third note is E, and in the minor scale, E flat, a semitone (half-step) less distant from the keynote C.

Apart from this technical structure of a minor scale, the esthetic feeling, as it strikes the ear, should be culti-

vated in all elementary schools; for, whereas the Welsh people seem to prefer the minor, the plaintive mode, and feel quite at home in it, the English (and Americans) fight shy of it. But, worse still, the teachers in our tonic sol-fa classes seem easily satisfied, and leave the minor scale more or less to chance. There is then a *mode* and also a *mood*, and it is with this latter that we are now concerned.

The major mood represents a mood of elation, sunshine and optimism; the minor, a mood of depression, gloom and pessimism. Strike the first chord of this sonata and you will at once feel this true. But not only are the musical sounds here conducive to solemnity, but also the slow speed. Running always is suggestive of eager gaiety, and a slow gait the reverse. In addition, in this introduction we find that the much halting and indecision, which Beethoven felt, arouses expectancy, and, by force of contrast, gives such infinite zest to the impetuous upward burst when the allegro begins.

Pupils find the "time" of the introduction difficult, and the usual result is irregular and boneless. It always is advisable, in the case of a long and complicated measure, to take it bit by bit. Let the eighth-note be the pulse-beat; cut each measure in half. Test it with the metronome, beating each slow eighth-note. It will lose all dignity unless perfect time is kept; and machine-like measurement is invaluable. After dispensing with it, and noting where you are inclined to hurry the metronome, which will not budge, then you may modify the speed in the rapid runs, as in measure 4, where there are thirteen notes to the last eighth-note division, and, at 10, as many as sixteen. The editor's footnote in the Cotta

edition insists on absolute time even in these two rapid passages. Fortunately, the *Tempo* is *grave;* but, unfortunately, almost always hurried. Before we leave this instructive as well as beautiful introduction, may I point out the prevalent mistakes?

First of all, sad to relate, there is *no* B flat in the first measure. Then, although "grave" *tempo*, the three-tailed note must be short and decisive, and not taken too soon, but rather delayed. The four legato chords in 4 cannot be too smoothly connected. Lastly, at 9, the run is apt to be begun too soon; and the rests at the end are worth *three* eighth-notes, not an indiscriminate pause. This measure, more than any other, demands metronome proof.

In the allegro the characteristic interval of the augmented second pervades the movement. Make the long notes long. A "passage" of arpeggio eighth-notes in the third line *must*, like all the scale groups, be thoroughly studied, especially the solo cadenza passage of eight measures bringing back the first subject. Try to get them perfect, even if a bit slower; nothing mars your playing more than hesitancy, and a slight cautious easing of the *tempo* is excusable and commendable. By way of keeping up the pathetic mood of the movement, the composer retains the minor mode for the second subject in both cases (that with the *pralltriller* and the crossed hand work), which is unusual. Another innovation is the reappearance of the slow introductory theme.

After the double bar in faint lines, the development is written with signature natural. This is difficult; but, use the wrist for the staccato, succeed with the legato

octaves, and, lastly, get the cross slurring in the left hand with the accent *strongly* marked on the first of each group of two legato quarter-notes.

"Sonata Pathetique" in C Minor, Op. 13

BEETHOVEN

SECOND MOVEMENT—"ADAGIO"

After all the convulsive excitement of the foregoing movement, this adagio brings a message of quiet confidence; the soul is no longer perturbed, but gently sings of hope, a veritable song without words. It has been said: "Music begins where words leave off." Here you will feel the music too deep for words, or your playing will be lifeless and mechanical. Still the pathetic note is present, always nearer tears than laughter, especially in the middle episode in the minor key; so you must forget at the keyboard the inadequacy of your instrument, and hear mentally the most sympathetic human voice conceivable. When the heart is full the poet sings; and assuredly the great tone-poet has here a message to be received of all men for all time.

It is necessary first to warn the young pianist against the habit of arpeggioing the chords. It is easier to play the melody notes slightly after the others, but it has a bad effect. It is really difficult to play the two parts in the right hand, unless you have made a special study of Bach. Indeed, only very few can individualize the melody apart from the accompaniment. Still, if you

hold the quarter-notes down and *not* the uppermost sixteenths, your legato will be assisted by the fuller tone of the keyboard in that register. Further on, where the accompaniment is doubled, at 9, you must use very great discretion. One word with regard to the bass: although so beautiful in contour, it cannot be played too softly; otherwise it will detract from the melody.

The episode in the relative minor, at 17, is more like a violin passage, especially when you consider the ornamental turns unsuitable for the voice. In several up-to-date editions these turns are printed in full; and, if only students would measure them out, the helpless confusion would be absent. For instance, in 21, the note G, which begins the turn proper, comes in *after* the third sixteenth-note. Indeed, what should be an ornament becomes often a deformity. Again, in 20 two sixteenth-notes must be played *before* the turn begins on E flat. In all such detail the exclamations of my Berlin professor, Rudorff, often recur to me—"Hübscher! hübscher!" meaning "Prettier! prettier!"—when he expected more finish or nuance.

The pedal is not marked, but may be used freely throughout the piece, but not in such a measure as 38, where the obbligato cello passage would be muddled. The six measures written in sharps, so full of poignant grief, are approached by the device known as enharmonic—the C flat in 41 is written B natural in the next measure. These measures have some rather wide, full chords which, however, cannot be modified for small hands. It is interesting to note how Beethoven diminishes the figure of nine notes at 46, to six notes at 48, and still smaller at 50, where we find two groups of

threes; a favorite device throughout his compositions generally.

All such information, whether imparted or, still better, self-extracted by your own analysis, is useful, and will add to your appreciation of the master's painstaking construction of a beautiful edifice.

This rondo has all the finish of a Mendelssohn *Song Without Words*, but much more, namely, a deeper human note to which the latter never attained.

"Sonata Pathetique" in C Minor, Op. 13

BEETHOVEN

THIRD MOVEMENT—"RONDO"

Refined workmanship is the distinguishing feature of this Mozartean rondo; and it is written so thinly that refined playing alone can do it justice. The old-fashioned accompaniment is made by breaking up the harmonies into single notes, as you may prove by striking each group in the bass as a complete chord. See how the first subject is lengthened out to seventeen measures, with the abrupt military salute so much beloved by Mozart. The two little grace notes, in 5, must not belong to the previous measure, but begin *with* the bass note. All the editions have foot-notes to show this; but pupils mostly ignore this good advice.

The four measures beginning at 19 are followed by four similar ones set a note lower, which is called a sequence. These eight measures form what is called a

bridge, leading across to the second subject in the relative major.

At 33, nine out of ten pupils omit the accidental on the second C flat. This note, by the way, forms the lower note of the interval of the augmented sixth. The same chord is present in 7, A flat to F sharp, and the reader should find other examples in this movement. The two principal notes of this chord always widen, like a wedge which cleaves apart, as flats mostly go down and sharps up (a natural, cancelling a flat, ascends likewise). But, if you find the same chord with the top note, G flat (displacing F sharp), then the top note must descend, for it is a dominant seventh. Clearly, then, this chord may be one or the other, to be determined only when you hear the way it resolves. If young students would early become familiar *with the sound* of a few common chords, dominant sevenths, diminished sevenths, and our friend, the augmented sixth, this would be of the greatest value, especially in playing from memory, when the brain can recognize each of these chords in transit.

Beethoven is fond of that church-like refrain, at 45, beginning in quarter-notes. Use the pedal to each fresh chord. Another such chant comes much later in his *Waldstein Sonata.*

By way of variety, he brings in a bit of "fugato" most unexpectedly, at 80, perhaps some exercise in counterpoint, from his scrap-books. You will see how stiff and formal the four measures run—inverted, then with added parts, and, lastly, with florid counterpoint beneath, then above. All this seems preliminary to his setting up a pedal-point on the dominant, at 108, G

being the dominant of the tonic C minor. Here is a warning to the inexperienced, for these three sixteenth-notes at 108 are *not* triplets, yet mostly sound so.

At 130 we have for the first time the interest transferred to the left hand, two measures being sequentially repeated and constructed so as to bring the second subject back to the tonic, again making use of the augmented sixth chord. The chantlike refrain is shortened at 160, from four measures to two, then to one; this being, as afore-mentioned, a favorite device, a kind of stretto, which Beethoven repeatedly used.

Spinnrädchen

BENDEL

N olden times every house, from the castle to the cot, had a spinning wheel, and often a spinning room, which was used not only by the maids but also by ladies of rank. Midst the whirring of their wheels they sang. The subject is peculiarly fitted for music; the sound of the wheel can be very well imitated, and this forms the background on which to reproduce the maiden's song. Some imaginations are more susceptible than others, and can find vivid pictures where others see and hear nothing. Those who have seen Wagner's *Flying Dutchman* will recall the scene when Senta is plying her wheel. One may almost interpret the "ad libitum" trill in the introduction, as though Senta were trying the wheel until satisfied with its easy motion, and then trolled forth her song.

In the introduction, place the note A on the fourth beat of the measure, as though it were the first of a triplet made complete by the rest. It does not matter very much here if you place the top note on the fourth beat, the effect is much the same; but you may be a "stickler" (I hope you are) for playing it as written.

The pretty sound of the first phrase arises from the two dissonant notes, G sharp and B; which seems at first thought an anomaly. The short "cantabile" strain is better fingered 5, 4, 5, the fourth finger crossing over the fifth. Aim at extreme daintiness of touch in

this introduction, indeed, throughout the piece. The trill may begin quite "ad libitum," and with two fingers of each hand you may produce a novel whirring effect.

We will number the measures from the chief subject. Measures 2, 18, and 44 contain a distinct technical difficulty and must be studied persistently. Make a "wheel" of these measures; and a good plan is to reverse the accent of the triplets on to the index-finger. Look only at your hand and beat the time with your foot; then you will see what a curious effect it has. The grace notes must be plucked out very short and distinct. Measure 8 has an ascending diminuendo as an exception to the rule. This little scale of G major with an additional C sharp is rendered more easy by an inclination of the hand, especially toward the top, where a slight *ritard* may occur. This may be a mannerism, but it is very generally observed. Such a "nuance" is certainly the easier when the eye and the finger are on intimate terms with the ivory keys. The double arpeggio at 16 must be cautiously negotiated. Pluck out the grace notes in 21 so that they give the requisite color. The two measures at 47 always afford discomfort; perhaps the hand by this time is fatigued. At 49 keep the confused whirring figure well in hand, and feel the slight accent on the first of the slurred chords as indicated. The measure marked "bis ad lib." should be repeated; it looks as though the printer had been short of room.

The coda gets gradually weaker and slower. After the two subdominant minor arpeggios and the double grace notes, the piece is frittered away in "fioritura." Remember to begin each little group of four notes on A, C, or E, the passing notes next above the tonic chord.

*Mazurka No. 2, in C Minor

BOROWSKI

HOUGH regarded as an American musician, the composer's name betrays his lineage. In fact, a signature would scarcely be necessary to the proper classification of this Mazurka. If not an inspiration of the soil, it certainly shows characteristics of the Slavish School too strong to have been the product of one whose nature was not fired by his racial heritage.

The opening theme seems to have been struck at a blow, hot from the glowing anvil of inspiration. All too few passages of equal vitality are to be found in piano literature. The first section of eight measures is repeated, note for note, as a second section, which completes the first period. Can you play these without making the second appearance of the subject an exact repetition, so far as interpretation is concerned, of the first? As an example of what I mean, can you take a thought expressed, let us say, in two lines of poetry, read it aloud, and then render it in such a manner as to make its meaning more emphatic? For repetition serves no other legitimate purpose than for emphasis. And emphasis is gained in many ways—through increased or diminished power, by varied accents, and by

all those tone shadings which enter into a finished interpretation.

Of this first theme little more need be said. Breadth, vigor, and dignity are its typical qualities. To attain these, of course, the chords must be taken with good attack, every tone sounding at exactly the same instant, and they must be "grasped" from the keys by the muscles of the fingers, hands, and lower arms—*not "struck."* Observe the pedal-note, C, which begins each measure. With what "barbaric splendor" it sounds, in measures 5 and 6, against that D-flat major chord of the right hand. In fact, this quality pervades the whole period. It is only more marked at this point. At 8 sound the *acciaccatura*, E-flat, exactly with the G of the bass. The pedaling is well marked, excepting measure 7, where a slight ritardando, with the pedal to each chord, seems to add something; and we must avoid the "deadly level" of monotony.

The metronome mark on the writer's copy, ♩ = 126, seems excessive, especially for the first theme, which he always takes at a somewhat slower pace for the sake of that dignity which is the prevailing spirit of this period. Others may feel it in a different mood. If so, follow your own instincts so long as you are true to them and give the music a sincere interpretation.

At 17 begins the second theme. Here the movement may take the quicker pace. Note and develop the strong contrasts in power as indicated by *f* followed immediately by *p*. In 18 the last beat has three against two. This has been discussed at length in other articles; see Grieg's *Berceuse* as an example. If your mastery of rhythm has not reached the point where you

can "perform the feat" with nicety, better make the melody triplet very even, with the F-C-D chord of the accompaniment sounding with the A-flat of the melody, than to have a ragged place in the execution. Do not cease your efforts till you have mastered this two-against-three figure; but, if otherwise you are equipped for the piece, I would not have you lose the joy and value of its unusual musical worth because temporarily you are unequal to this one "tricky" beat.

At 21 beware of the sixteenth-note in the first beat. It is slurred to the octave G's, indicating that it is to be taken with a downward drop of the hand (following the previous staccato octave) which will develop a full, round tone that must have its entire value of time and be carried on to the next tones with their tenuto lines. You will note the persistence of this little figure, which gives character to the theme. At 31 the octave passage must have all the breadth of tone at your command—see the *sforzando* marks. Let the *poco rall.* of 32 prepare you for the return of the rhythm of Theme I.

The third theme, in the Tonic major, at 41, offers few new problems. Its first measure has the same little slurred figure as was discussed at 21. In 42 the harmonies must "flow together"; and this must be accomplished by careful fingering, which is well indicated. The triplets of 43-44 must move evenly—no jerky effect. Beginning with 45, these last four measures are transposed, almost literally, into E minor. At 49 this four-measure motive, in somewhat varied form, appears in A minor, the first two measures being built from the diminished-seventh chord on G sharp (the dominant ninth with its root omitted till the last beat of 50).

At 53 this varied motive is transposed literally into B minor, followed by three measures of rather free fantasy.

A quadruple measure is introduced at 60. Here a *poco rall.* leads into an *a tempo* cadenza beautifully developed from motives already discussed. In the descending passage at 71-72-73 *do not fail* to sound the harmony notes (C's) of the right hand, which add such richness to what otherwise would be plain octaves in thirds. From 76 all is repetition to the closing chords.

Variations and Fugue on a Handel Theme, Op. 24

BRAHMS

OST musicians will agree that this superb, we might say monumental, work is one of the most effective piano solos ever written; and this is borne out by its frequent inclusion on their programs by all the great exponents of piano playing. The great composers for the piano seem constrained to leave behind them at least one great set of variations—a very few of them have not. Schumann's *Etudes Symphoniques*, and these of Brahms, are far more advanced than those of Handel, Bach, Haydn, Mozart, Schubert, Mendelssohn, and even of Beethoven, who, in his fine *Thirty-two Variations in C minor*, adhered fairly closely to the harmonic and rhythmic structure of the theme. But Brahms makes far greater demands on the cultivated listener and treats the theme in every conceivable mood. His aim was not popularity—like Mozart, who seemed content with an amateurish technical display then in vogue at Vienna, beautiful but somewhat superficial—but the personal satisfaction of a composer indulging in the unfettered flight of his genius and the intellectual delight of complete mastery in presenting his theme in varied esthetic aspects. "A deep, brooding earnestness, which allows no distraction, often seems to mar his

beauty of sound," says the writer in Grove's *Dictionary;* but nothing hinders him from expressing his own conceptions in his own way.

A German writer says: "Brahms does not stand before us like Mozart or Schubert, in whose eyes we seem to look, whose hands we seem to press. Twilight surrounds him; his heights melt in the distance, we are at once lured onward and repelled." These are the accepted views of mature musicians; but we find, on repeated hearing, these particular variations are acceptable, to use a vague phrase very convenient to reporters, even to the laity. They need no apology with regard to beauty of sound; and from their concise and regular form they are, if not easy to play, easy on the listener.

The aria is full of the old-fashioned ornaments alluded to in Handel's *Chaconne;* and Brahms, in Variation I, has made a feature of them with their jovial syncopation. The right hand fifth finger is advisable twice running. That curious cacophonous passage in measure 2, after the double bar, very often gets out of hand —observe and hear that the upper notes run in octaves with the bass, which is quite unusual.

At Variation II the composer parts company with the old, and in the new two against three rhythm he obtains a curious gliding effect. Brahms gives instruction, by the short Italian phrases, as to each variation. Be sure you observe this change of mood, for this should be very apparent. Variation III is *dolce* after the *animato,* and this, in turn, is followed by *risoluto.* Who but Brahms could have written the delicate Variation III, so slight, yet, from the crossing of rhythms, so coy and bewitching?

Variation IV is quite frenzied in its resolute determination to excite the hearer, the recurring sforzandos, always off the beat, are almost maddening and take the breath away. But Variation V, in the minor key, brings the hearer into more intimate touch with the composer. In Variation VI he shows his contrapuntal skill in canon. This variation, played *sempre piano*, has a mysterious effect, but is brushed aside by the vivacious Variation VII (rather like Scarlatti's *Burlesca*).

If the set is too long (Paderewski deletes some in his program), omit Variation VIII. The modern piano gives birth to the pedal effect in Variation IX. Hold it down fearlessly to each loud blare; but observe the intervening soft chord. The brilliant Variation X contains curious play between major and minor.

A pair of quiet character follow, and still more relief is afforded by Variation XIII, *largamente*, which is almost Hungarian in its fanciful turns and loose accompaniment. At Variation XIV Brahms breaks out into technical display; many hands of small capacity must rely on the thumbs in the sixths. It need hardly be pointed out that this pair demands separate hand incessant study, even at the risk of straining the hands. The intricate XVI, XVII, XVIII may be omitted until the sweet little *Siciliana* appears; the ancient style again, with naïve trills, alternating line-wise, above, then below. Variation XX displays gorgeous chromatic progressions, reminding one of Schumann's influence. Delete Variation XXI. The *Pastorale*, Variation XXII, on a tonic pedal point, may, if you like, usher in the stormy final Variation XXV, which is majestically pompous.

This colossal fugue, which may be considered as a glorified coda to the preceding variations, is really Bach resurrected and sounds like one of his organ fugues transcribed for piano, by Liszt. Undoubtedly Brahms was indebted to the grand old master for his inspiration, the composer himself being unrivalled in playing Bach's organ fugues on the pianoforte. He was a consummate student of Bach, and it is said he could play any one of the *Forty-eight*, in any key, from memory. His intellectual qualities fitted him for such interpretation; and we cannot imagine anyone admitting the frequent adage, "Dry as a fugue," after hearing, say, Paderewski play this work. Indeed, the fugue, like his great predecessor's, is alive and the interest never flags.

How like a grand cathedral it is built up, with nave, aisles, pillars, and all the many accessories which go to make a magnificent structure. And yet it is piano music. One would not like it arranged for the organ.

The subject seems to be taken from the first few notes of the aria.

A fugue, from the Latin *Fugare*, to fly, is a regularly constructed piece of music, starting with a subject which must "fly" or be "chased." Therefore, the ordinary hearer must recognize this subject whenever it comes in; where it is inverted as at measure 33, or where it is augmented as at 49 where eighth-notes replace sixteenths. Then the student should notice the repetition, at 12, of eight measures of the second limb of the subject (from measure 2).

Again, at 20, we find the first four notes of the subject amplified, accompanied by the descending passage in thirds which first appeared as an inversion of the coun-

ter-subject, in 7. "Stretto" means the drawing closer together. Notice that both forms of the subject's first limb, original and inverted, appear at 39. At 45 it is drawn yet closer together, and still closer at 46, but now only the fragment of two sixteenth-notes. The smooth, flowing excursion into remote keys, beginning at 57, is taken from 51, and, in keeping with the preceding variations, is varied at 62. The return of the subject, at 75, in full four-part harmony in contrary motion, is an innovation in fugue writing and very telling. This is introduced by the fragment "dolce" at 66, bringing a stretto at 72, and still closer one at 74—only *two* eighth-notes in this last.

A magnificent example of a dominant pedal on F accompanies this entrance, nineteen measures in all; but, midway, this F is inverted, and pianists led by their enthusiasm permit a sledge-hammer stroke which is indicated by Brahms to be helped out by the pedal. This, under the fingers of a really great player, is terrible in its insistence, almost inexorable. After this the subject proper no longer appears, only the first four notes accompanying those massive chords which triumphantly bring in the close. How splendidly do these big fat chords descend at 102 into the left hand and the short figure soar above in the right hand.

Only persistent study can enable a player to overcome the technical difficulties; and in doing so every point here mentioned must become familiar.

I repeat, this fugue forms a splendid climax to the variations. Every good pianist should study it, even if he fails in his ideal. Let him miss no opportunity of hearing this fine work.

*Hungarian Dance, No. 7

BRAHMS-PHILIPP

HIS, one of the most beautiful of the *Hungarian Dances* by Brahms, has been very effectively retouched by Isidor Philipp, who has added to it some distinctly pianistic properties.

There are so many technical and rhythmical points to be observed that we will take it for granted that you first will study it very slowly, using four beats to the measure, an eighth-note to the count. Even at that speed you will find that you must "keep your eyes open" not to be tripped by some of the rhythmical "quirks." Remember that the violin and dulcimer are the characteristic Hungarian instruments. If you can have the opportunity of hearing a good Hungarian Orchestra (people not within reach of a large city quite often will find very good ones of small size, at Chautauqua Assemblies), it will be an object lesson worth many, many times the price of admission. There you will have an actual presentment of the wonderful elasticity of rhythm which characterizes their playing. Though within the bounds of the artistic, their verve and freedom from restraint is almost intoxicating. And two years after I last heard them, I am still wondering at the bravura pass-

ages which were dashed off by the performer on the primitive dulcimer, with a brilliance that dazzled one.

Let us consider some points that will need careful attention.

Those first three sixteenth-notes, which form the partial, opening measure, must be done very deliberately, with the broad tone of the violin when a long bow is drawn. The turn and its following note, at the beginning of measure 2 and occurring frequently throughout the piece, should be fingered 2, 1, 4, 3. In measure 2 we also have one of the characteristic motives of the composition. The thirty-second note which completes each quarter division of the measure should be done very crisply. Better to shorten its time, giving part of it to the preceding rest, than to have it lag. This short note at the end of a beat or division of time is often called a "driving note"; that is, it must have the effect of driving on to the note which follows. If you will think of this, it will be a great help to its proper execution. Never touch one of these notes until you are certain of the next one and ready to play it. Measure 2 and the first half of 3 are finger staccato; then comes the C-sharp, marked tenuto, which should "ring" with all the fulness of tone at your command. In 4, be sure to observe the tie on the two E's at the middle of the measure; and certainly hold the thumb note while the little finger plays its octave. It is an effect too beautiful to be lost. My only apology for mentioning a character so commonplace as a tie is that it is the one most frequently, almost exasperatingly, disregarded by students. Throughout these two phrases, and practically all the composition, the accompaniment is of a

simple construction and must be kept in the background. And now that the technical problems of this section are settled, you will notice that it is one long *ritardando*, not to be overdone, but which gives a distinct atmosphere of the languorous Gipsy life.

At 5, *a tempo*, pick up a bright, sprightly, allegretto movement. The passage of right hand thirds in 5, 6 seem best fingered $\frac{4}{2}, \frac{3}{1}, \frac{5}{3}, \frac{4}{2}, \frac{3}{1}, \frac{4}{2}, \frac{4}{1}, \frac{3}{2}$. Beware of the thirty-second notes at the beginning of measure 7. Such groups are so frequently accented wrongly; that is, in the hurry of playing them the young pianist usually slights the first and accents the second, giving the first the effect of a grace note, which is quite opposite to what is desired. The first third must get the strong accent of the measure and have its alloted time. Notice that the two thirds (of thirty-second notes) will equal half the time of the eighth-note in the bass. Make a study of this in trill form, repeating the figure on each half count till the notes come evenly; then play the pair on the first half of each beat and rest on the "and" or last half; thus you will discover just how they should sound. You will find this motive frequently, in various combinations, throughout the piece.

Notice the tied B's of 8, and that the right hand crosses over to do the bass A on the third division of 9, which has other advantages than looking pretty. In 10 use the fourth finger on the top note of octaves on the black keys and the fifth finger for white keys; also observe the tied grace note of 12, a little unusual. In 16 see to it that the first note of the mordent sounds exactly with D for the right hand and the octave for the left, being careful that the two small notes are done very lightly and the

accent reserved for the principal note to which they are slurred. Again, in 17, the lowest A is for the right hand.

Observe carefully the slurring of 25. Then, by stressing the first note of each slur and giving the last a light, airy touch, you will get a syncopation of accent which gives the passage a distinctly "wild" character. At 28 the group of three small notes will be executed in exactly the same manner as the mordent in 16. At 32 the mordent will sound with the bass octave, both tones of the melody octave following it immediately.

In 34 the octave passage will be done with a relaxed, bounding wrist, a strong crescendo from *p* to *ff*; and, in a piece of such elastic tempo, it will not be out of place to make a slight accellerando. At 38 return to original tempo, to repeat the process.

Measures 42, 43, and 44 look quite formidable; but analysis dispels much of this. All of the bass figures are fingered 2, 3, 1, 5, 1, 3, 2. Notice that three notes of each group are E, and that the upper notes form thirds gradually ascending chromatically, thus: G-sharp, B; G-sharp, B-sharp; A, C-sharp; A-sharp, C-sharp; B, D; B-sharp, D-sharp. Slow, careful practice will dissolve the difficulties. At 51 the small notes are executed precisely as at 16—the same idea in different notation, a useless means of confusion.

Throughout, the most careful attention should be given to words affecting tempo and dynamics.

If much space has been devoted to a comparatively short composition, it is because, first, musically it is worthy every line of it; and, secondly, it will serve as a key to the execution and interpretation of its companion pieces.

Automne, Op. 35, No. 2

CHAMINADE

N this most popular study there seem to be two moods of autumn delineated. In the *Lento* we can trace the golden wealth of color in the last warm days of September; and, in the *con fuoco*, the swirling leaves swept by the autumnal gales of October.

So-called program music, having a title, the imagination can surely be led in this direction, but to what extent depends entirely on the personal faculty of the individual. Enough is apparent at the outset, that a leisurely moving melody is set for the lower register, and, therefore, it behooves you to bring out with ample tone all the large notes and to keep the small printed notes of the accompaniment, as well as the left hand part, quite subdued in tone. Strive to get a real legato, which is possible when two fingers are used; but, when the thumb is used twice consecutively, the melody must be "nursed," the complete phrase being sung, as it were, in one breath.

At the *stringendo*, at measure 8, you will notice the same arrangement of eight eighth-notes and three quarter-notes (as in the opening phrase), thus making a two-measure sequence; and at 12 we have the first measure of this phrase: the eight eighth-notes, partially

repeated three times in sequence, and also imitated in the left hand, which, by the way, is not easy to do nicely. It should come to the front like an "obbligato" passage, until, calming down at 15, it gives way to the chief melody in 18, now in the higher register. All this first *Lento* seems of a personal nature; it is the song of happiness and quiet contentment.

Not so the next part, *con fuoco*, which seems to me more like a nature picture; it dashes off in the minor key and throbs with excitement. If you will, it portrays the emotion of the same person, but with quite different surroundings and conditions. The pedal plays a great part here, and may be used more often than marked, for instance, in 32 and 33, to each chord. Young players should never overlook the object of pedaling in such a passage; it is to prolong those heavy, deep bass notes and thus to build up a column of sound (beautiful noise, if the term is permissible).

At 31 make the triplet broad and the tones equal. Insist on them being equal in 38, letting the accompaniment take its chance—not the reverse procedure, which mostly occurs when the left hand holds the reins and the melody triplets amble along in a broken and disconnected way. No! divide yourself into two parts, one shall sing, the other accompany. Keep the first chord, in 46, sounding by a firm pedal, beneath the *bravura* passage. These three measures are distinctly hard to remember owing to the passing G which appears in each one. At 58 we have a chord which is easier to remember as the third inversion of a dominant seventh chord on F-sharp (or G-flat). At 64 is another such chord with the seventh in the bass again. Then at 66

the *agitato* passage is accompanied by a dominant pedal which appears toward the end of most pieces. The contrary octave passage is unusual; note that only for the first half of 69 is the motion contrary in a secondary sense; the pedal is largely used, although not so marked; especially should it catch the two octaves, A-flat, marked with stress accents.

I find it useful to point out that at 72, indeed, for four measures, you may consider the B-double-flats to be A's, and keep your right hand second finger on it all along those four measures. The chord is also easier to remember as dominant seventh on A, with the seventh, G, in the bass—forget the flats entirely. At 74, each little group is built upon the note E. Keep the second finger, right hand, on A, with the enharmonic of D-sharp at the top of each hand. At 76, dash off the *energico* chord and cut it off sharp and dry (sec.). Then, after a long pause, touch off the *dolcissimo* chord leisurely with the soft pedal as well. Here all the notes are for black keys.

Pierette, Op. 41

CHAMINADE

The French have a saying that "one cannot be grand from morning till evening," which finds its exemplification also in their light and vivacious drawing-room music. It is so with regard to conversation; we cannot all the time discuss serious subjects, so it is often a relief to lapse into small talk. Mme. Chaminade is the notable instance of a woman making a name for herself as a composer; and her playing of such a piece as *Pierette*

reveals all the best French characteristics of elegance, airy sprightliness, gaiety, and "chic." Some of the modern French drawing-room pieces are very thin and poor, although always elegant; but her work seems influenced by the German school, especially by Schumann. In this piece there is a quaint and modish cleverness, which national trait has been turned into good account by the composer. It is full of quips and quirks, unforseen turns and surprises, which were perhaps embodied in the person of *Pierette* herself, as figured on the title page; and her foibles and steps may have suggested her musical portrait. It is said that Schumann, when a boy at school, was great at musical caricature; and possibly Mme. Chaminade may have followed his example. This *Air de Ballet* is one of her most popular pieces.

It begins with a kind of patter, with the emphasis on the second eighth-note of the measure. This accent is continued throughout the melody. You will notice of what small bits the theme consists—mostly of three notes. At measure 11 a longer phrase of twelve notes appears, which you would better begin with the second finger. At 8, the second should be used on the D, not the thumb. The accompaniment at 8 is not easy on account of the jumping. Pedal each bass note here. Make the pretty triplets, right hand (at 22), separate from the chords in the left hand. At the end of measure 26 make the chord of three notes melt away into the next, which is only a sixteenth-note. The little connecting passage is original; but, if you thoroughly look where your fingers go on the keyboard, and study the consecutive fourths, 27 to 29 of the left hand, which are so unwelcome to the fingers, you will learn the trick. There

is another such curious movement of the fingers to learn at 50 and 54. Observe that 53 is "played in silence." Give full time to this measure. The double ending at 59 is witty.

If you analyze the piece, you see that it is in the usual "song form," the middle part, beginning at 60, being in the dominant. The roll of the drum, held through with the pedal, is not the war drum, but the pantomime effect for *chic* and *naïveté*—it is instantly followed by the unusual passage of forbidden fifths and octaves which is intentionally piquant. At 77 the half-notes must be legato in the left hand. The tonic first subject is gently brought back at 84. In the coda, at 112 and 113, the fingering should be the same in each measure. In 119 the chord is of C-flat major (think of B), an abrupt proceeding very much affected by the French. The triplets should run sparkling up to 123; and, if you prefer not to use the left hand, it matters little, so long as you are correct. The descending *pp* is best played with the finger touch staccato.

Having carefully studied all these details and mastered the fingering, play the *Pierette* as a coquettish French girl would.

*Scarf Dance

Scene de Ballet

CHAMINADE

This more than clever musical miniature certainly is well known in our country; and it deserves all its popularity. With melody and harmony of the most modern

type, its strict adherence to musical form should delight the devotee of the classics. Though built from but two short themes, they are so contrasted in character and harmony that there is not a dull moment between the opening and closing chords.

First, let us observe a few points of technique. Frequently pupils try to play the first measure with the right hand alone. The notes with the stems down are for the left hand; also, in measures 2, 3, 5, 6, 9, 12, and all similar combinations. In 4, the second chord for the right hand retains D-flat, while B is made natural; and, in 7, the B-natural of the first chord is retained in the second. At 8 there is a nice point in notation to be noticed. The B of the first chord is natural because it is tied back to the B-natural of the previous measure; but the natural must be inserted for the next chord. Be sure to use E-flat in 9. In 15, the E-flat, B-flat chord (stems down) of the treble is played by the left hand, while the right hand holds the earlier half-notes; and the chord of the following measure is divided between the hands according to the direction of the stems on the notes, all the tones to be sounded exactly together.

At 33 the second theme enters. The first seven chords should be a crisp staccato, the right thumb emphasizing the melody tones through the accompaniment. Then comes a legato phrase of six notes; and, in 36, the half-note on C must be sustained to the following B-flat, while the chord on the second beat is taken with a light touch and sustained to the end of the measure. See the overlapping of notes and *hear* it. Notice that the first eighth-note of 38 and 39 is tied back to the B-flat of the previous measure, an effect too often lost by

students. Also, in 39, do not allow the *mordent* to disturb the evenness of the passage of eighth-notes. Six measures, beginning with 43, will need the most careful reading; also those at 59 to 62.

The rhythm should be elastic, suggesting the movements of a skilled *première danseuse*. The first two measures should be gradually quickened in speed, and the next two should have a ritardando sufficient to balance this former hurrying. Also, the first measure should be very legato, and each chord of the second measure should be held till the next, as indicated by the lines over them —this without the aid of the pedal. Measures 5-6 and 7-8 follow the rhythm of the previous four. The time hurries again in 9-10; and then there are six measures of rallentando.

The second theme, 33 to 48, should be quite steady in movement, with only a slight ritardando in 40, which is finger staccato. Use no pedal in this period excepting where marked. Observe, throughout, the marks governing dynamics, to avoid monotony in power.

Serenade, Op. 29

CHAMINADE

For those who love "tune"—and who does not?—here is a charming "song without words" *with* tune, and that the *same* tune from beginning to end, without giving any sense of repletion. There is no contrasting thought. It is most artistically constructed; and the interest is sustained on this account. I will, therefore, add a few

notes which may help to make its form clear to you and also, when you play it, clear to your listeners.

The *cantabile*, which runs its course undisturbed for five pages, requires a firm finger to do it justice. Not only must the melody, now above and now below, be nursed with clinging fingers, but also the light chord accompaniment needs only just suggesting. At the same time the bass under-melody must be made gently noticeable. The fingers need self-control to render these three parts. How pretty is the rhythm of the leading motive of two measures—a quarter-note, half-note, two eighth-notes and two quarter-notes—soothing, dreamy, languorous as a balmy summer evening. At measure 10 we have the second half of this little phrase repeated three times. At 17, the tenor must come forward, but only shyly, for the melody must not be disturbed. The various cadences, such as in measure 12 and 20, although not so marked, will surely be treated with a slight *ritardando;* for in this way the periods are made clear. At 21 the same theme is taken up by a lower voice, a slight alteration being the inversion of the two eighth-notes. The subject is easy to tell by the initial notes, quarter, half. The few finger-marks are well worth attention; those in 22 enable a real legato to take place.

At measure 33 a slight "nuance" should accompany the *dolce*, before the *marcato* steps firmly in. Try to alter the tone color in such cases; this you can hardly be taught to do, it is almost an intuition and may come to you quite unexpectedly. Remember to keep all the accompanying eighth-notes quite delicate and ethereal, like a dainty pizzicato on the violin. At 43 a tenor melody enters. It should flow and sing as if on a violon-

cello. The pretty chord at 45 is the augmented fifth; place your thumb on the black C-sharp. At 49 make a real pianissimo and a slight pause before you start the fourteen measures on a dominant pedal, which you bring back very gently to the tonic.

The melody, divided between the two hands, must be practiced until it sounds easy and *legatissimo*. Begin it with the thumb and second finger of the left hand. How pleasant are the new keys, the subdominant at 79, and B-flat major at 87. As is often the case in a duet, the voices, which sang alternately, eventually sing together; and so, in measure 91, they finish by singing in tenths.

In the coda, measure 99, the tenor which previously had the flowing phrase, at 55, now has the melody, but just hums it. The two quiet chords are very effective. Use both the pedals in the ascending arpeggio.

Berceuse, Op. 57

CHOPIN

N this cradle song, as in most others, a soothing monotony is produced by the repetition of a figure of accompaniment which is carried throughout the piece, not only in form but also in the very harmony. Only near the end, measure 55, does a seventh make its appearance, as though the mother were satisfying herself of her successful efforts, that she might steal from the room. As in most of his music, Chopin indulges here in "fioritura," and so richly that his invention seems well-nigh inexhaustible.

Looking at the left-hand part first, there is a well-known rule in harmony which must be obeyed, that "the major third should not be doubled"; and thus, in measure 4, there is no C in the left hand. This third of the dominant will not bear being doubled; it would be instantly detected by the trained listener.

The melody, which should be "kneaded with a boneless hand," to use a simile of Thalberg, is joined at measure 7 by another melody, mostly in contrary motion. At measure 13, this "alto" becomes quite wayward and self-willed. If you will play this duet with two hands, perfectly legato, you will hear how it should sound when played with one hand. Of the two voices, probably the

upper one will be the smoother; but try to get a gliding motion in both voices. At measure 15, you see the third, C, is present in the left, but absent in the right hand. In 18 there are three F's, then three G-flats, and the last note is G *natural.* (This, to careless ones.) Study the thirty-second notes, of 19, with the accent in succession, on each note of the groups of four. Be careful, in the ascending scale, to place the third finger on G. In 22 the fingers 5, 4 alternate at the top of each group. This exhaustive study will tend to get an equal touch in both quality and length of tone. In the chromatic scale use the same procedure—it is noticeable how much harder it is when the accent falls on the fourth of the fours. You will understand that there must be no accent whatever in the rendering.

In the extensions, at 27, you will play them in twos first, and recognize the tonic triad followed by the dominant-seventh, G-flat, and then the ninth, B-flat. Measure 28 begins with two dissonances, the descending B-flat and the ascending E natural; and the two groups at the end of this measure are awkward to find on the keyboard. Ear memory is welcome; but, in this critical passage, the notes themselves must be pictured on the brain. You will see there is a kind of contrary motion in these chords, one leaps up, the next down. It is certainly difficult. And securing the correct rhythm to these triplets, with the last note of each one omitted, is not the least difficult part of mastering this passage.

The descending chromatic thirds are best learned by the following exercise which may be studied apart from the music: Place the fifth finger on C and the third

on A natural, and come down the scale in minor thirds, beginning with the same fingers on F sharp and A natural, and so on down. Practice this all down the keyboard, with all kinds of accents, both threes and fours. The four measures from 35 are, as an exception, not the same technique. Be sure that an interval of a sixth begins measure 38. The broken sixths at 39 call for the alternate use of the weak fourth finger. In measure 44 finger the repeated notes 3, 2, 1, and note the second arpeggio is formed of black keys only. The pretty passage at 45 is diatonic, chromatic, and diatonic in turn; and again I would urge you to study it with various accents.

At measure 47 young players forget the "tempo" and invariably hurry; perhaps, because it is easier; so, probably, Chopin has added a *sostenuto* as caution. Place the thumb on E flat, in 52. Lastly, give the long note, in 69, the value of six *long* beats.

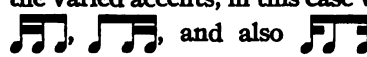
Etude in G-flat, Op. 10, No. 5

CHOPIN

Besides having great technical value, the "black key study" holds its own as first favorite; the only competitor being perhaps the octave study in the same key. As a piece for digital display it stands unrivalled, but the excessive speed in which the "great pianists" indulge requires a great effort to follow it, even by those who are familiar with every note. Its effervescing exuberance is catching; but, if practiced too rapidly, the fingers get stale and it must be temporarily laid aside.

Using only the black keys, raised and therefore narrower fingerhold, this study has a difficulty all its own. The best way is to "take the bull by the horns" and first discover, then focus, the difficulty. If your hand is small, exception may be found to the fingering in many cases, which we will note later. The first measure is repeated, with this difference, that the third finger is used instead of the fifth, in measure 2. The gist of the difficulty lies in the third triplet fingered 1, 5, 2, which practice persistently until the hand begins to tire, then turn your attention to another "wheel." I am a stickler for the proper use of the fourth finger, which is so often evaded; but my left hand is not suited for its use here, although so marked by the editors. I certainly adhere to the fingering in 2, and similar fingering from 24 down to 30.

An excellent way to get equality of touch is to practice the right hand notes with every possible accent. If you would write a score out in three different groups of triplets you would get quite another passage. Either the metronome or the beat of your foot is advisable. This very searching treatment may be applied to any passage of equal notes as they arise, but, of course, with no accompaniment. To reverse the accents in twos, at 23, is easy enough, if you begin the measure on the beat; but to start on the second sixteenth-note is most bewildering; and yet it may be commended. Do not treat 27 in this way, because of the flying notes, but see how curious it is at 33 where the thumb is on each accent of fours—then with accent on the second finger; but practice this passage with foot beats for groups of threes and fours.

The left hand, at 55, strikes me as most unusual technically (reverse the accents in separate practice); but 57 is still harder because the hand is here fatigued. Another curiosity is the passage with the repeated ninth at 69, on the first and third group; but observe that the three groups in the bass are not similar. The extensions, left hand, are difficult on account of the small fingerhold of the black keys. The passage may be practiced with the varied accents, in this case with hands together—try  .

Nocturne in F Sharp Major, Op. 15, No. 2

CHOPIN

There is here no trace of the Polish composer's strong patriotic feeling which is so evident in his larger works, as in the polonaises, ballades, and scherzos. He indulges in a *dolce far niente* which comes from the feminine half of his nature, full of sweet nothingness, softness, and roundness. Everything is so perfectly adjusted to undisturbed enjoyment that even the strong man must succumb to its seductive strains and must resist any effort, either mental or physical.

Chopin is, above all others, the ladies' composer; and by his *Second Nocturne* he captured all Paris and gained the entrée to every *salon* in the city. The very key of Op. 15, F sharp major, is redolent of sweetness and idle reclining, which befits the mood of evening. To some it will suggest the smell of exotic flowers, to others the fall of evening shades on some hazy summer land-

scape, or even the aroma of My Lady Nicotine with her wreathes of smoke, so appealing to the imaginative eye. However strong the feeling of rebellion may be against being led captive, there are times when the strongest soul welcomes Chopin's siren voice as the weary welcome sleep. Besides, how perfectly does the music fit the pianoforte. No wonder all pianists love to try their hand, not at creation, but at reproduction.

But what a hand is required! Fingers of velvet and wrists as supple as a child's, or a hard tone will come from the dry bones and petrify the melody. How could you bear to listen to this nocturne, for instance, on the mechanical piano-player. It is said Chopin never played it twice alike; always some transient touch, such as we watch for in a melting sunset bedecked with iridescent cloudlets.

"All very well, this," you say, "but who of us can render these attributes?" The answer is: "Very few, indeed; and those only who have decided poetic fancy and taste." It is not only the gift of a sensitive touch, but also the ability to impart the inexpressible something which pervades the composition and transmutes it into gold. Hear his great compatriots play such a nocturne and you will better understand. Still, to appreciate their interpretation, you must study the nocturne before and after. Before, to gain the requisite command of the technique and understand its perfect form; and after, to unfold its tender growth, which can be likened only to an expanding flower.

Let us proceed to the printed page. Detail, detail everywhere! Study the *diminuendo* in the first measure. Usually, *ascending* melody bears a *crescendo*, but

here is the exception. Also, find a different quality of tone for each of the C sharps, keeping to the approved fingering, which is more trouble, but worth doing. In measure 3 we have Chopin's oft-repeated device of an odd number of notes, five against two. One cannot equally divide five apples between two. Yet so complex is the mind, that these notes can be done automatically, each hand's part being absolutely true in itself, not by mental effort, but the brain dividing its attention equally to each hand.

The small notes at the *fioriture*, measure 11, are best fingered in sequence. The dissonant, but, strange to say, beautiful note, D natural, must be accepted and relished. The hand must be lifted off the note in 12 and 15, much as the violinist throws one off his bow.

In the first measure, left hand, we have the dominant seventh, and another, though rare one, at 5. See what trouble the editors take over 7, where, providing your hand is large enough, the part-writing can be properly played only in one way. Small hands must do the best they can. Note again how 16 is fingered—nothing is too much trouble. At 17 appears a new phrase beginning in the dominant key—again no monotony of tone on the three same notes. In the descending chromatic scale play the chord first and delay the scale as late as possible. The chord at 22, which is so bewildering to young players, is best thought of as your old friend, B flat major. Strange that one hand can play in sharps and the other in flats, yet the human mind is quite capable. (Some copies have a misprint here, C sharp in this left hand chord, instead of C double-sharp which is correct.—Ed.)

At the *Doppio Movimento* make the group five *equal* notes. Count them aloud until they assume correct shape, do not worry over the part-writing, and tumble in the bass chord somewhere in the early part of the measure (remembering the impossibility of the aforesaid division of apples).

At 32 the strain is lifted up, so that, in the following six measures, the seventh of the dominant may become a kind of pedal, which is an exceptionally beautiful effect. At 33 the figure of five notes is slightly changed by the thirty-second note. Make the most of the *obbligato* tenor in 28 and 36, and keep the whole page quiet in tone. It is marked *sotto voce*, but mostly played too roughly.

The more difficult *fioriture* in 51 must be divided, for study, into two halves. The first half is chromatic; do not look at the print, only at your fingers.

The coda begins at 56, with delicate and brilliant trills and shimmering passages which are like the quivering haze descending on the earth at the close of a long summer day. How regretful are those dissonant notes oft repeated, at the top of each descending group, at 58.

Nocturne in G, Op. 37, No. 2

CHOPIN

A German critic wrote: "A beautiful sensuousness distinguishes this Nocturne; it being luscious, soft, rounded, and not without a certain degree of languor." He warns us "not to tarry too long in this treacherous atmosphere—it bewitches and unmans." One can see

at a glance that the passage in sixths in measure 3 is difficult. These descending passages run in pairs. The first pair both begin on C. As a rule, they all end in the other mode; that is, if one begins major it ends minor, and vice versa. The second pair is an exact transposition of the first and begins at measure 10, on G flat. The third pair, both alike, begin and end in the minor mode, starting, however, from C; and the fourth pair at 23, starting from A flat, is again like the third pair except that at 26 an E double-flat creeps in to form another ending. Thus we may say the first two pairs are alike and the second two pairs also alike. The only other is a double one in A major, at 80. A critical point, in remembering this nocturne, is at measure 11, where the starting note, F natural, must not be confused with the similar place in 78, where the ornament starts.

How many have opened the book to play at least the soothing middle portion of this nocturne, and have been pleased to find it so playable. The technical difficulties of other parts are so great that the middle movement is generally played too fast (being so much easier). Do not shorten the eighth-notes or all its smoothness will vanish. The *sostenuto* justifies an almost sluggish tempo and the *cantabile* will invite you to dwell affectionately on each note of the rocking melody. Notice the descending octave so characteristic of this particular tune (this is why the quarter-note, measure 58, is not dotted), and I would further point out there are *no* tied notes in the upper voice in 60 and 64. Although marked *piu p*, most pianists love to extract a full round tone, but the bass notes should be soft, like velvet. Each little "nuance" is not necessarily printed; but every

one would make a *calando* in measure 52, and use the soft pedal to begin the theme at 53; and also "dwell" on the first melody note in 64.

At 69 the nocturne theme enters on a dominant pedal, and this is perhaps the place to speak of the unbroken continuity of the left hand part, which can only be obtained by a skilful change of fingers on the same note and a loose wrist action. It would better be practiced alone. In the measure before the pause, which must be a silent pause, the bass notes descend in perfect fifths. Chopin has added *lento*, which is often missed by the amateur. The closing measure should be almost reluctantly played.

Polonaise in C Sharp Minor, Op. 26

CHOPIN

The curious syncopated effect of the two introductory measures is best studied in full chords before they are broken up. Technically, they are three octaves divided between two hands. The time in measure 3 is often spoiled by young culprits. Give the quarter-notes their full value. It will be best to count, "one and, two and, three and," till the rhythm is well established. Chopin's music is full of *rubato*, but a shuffling disregard of time keeping is not the true *rubato*. In the second and third chords, right hand, measure 3, some editions give the third finger followed by the fourth, which is a cross-fingering, but none the less excellent. Measures 5 and 6 afford plenty of material for left hand study; note that the B sharp becomes B natural with the same finger,

and in measure 9 this difficulty is aggravated for a small hand; indeed, the stretch of the tenth in the measure is nearly always spoiled. Have a care for the F double sharp of measure 7. The dissonant F sharp in the tenor of measure 9 should be sustained and felt to resolve on the following E sharp. The melodic figures of quarter-notes, which appear in the bass at various parts of the composition, should be carefully enunciated and sustained. The melody in the tenor is quite as important as the treble theme; and it would be better to shorten the bass note than to spoil the flow of this phrase. One more point before leaving this period—I refer to the half staccato touch of measure 7. When notes are marked with both slur and dot, they should be held as long as is possible and yet allow them to be separated by a scarcely appreciable interval. Such an effect is of great value in rendering this expressive melody.

In the Klindworth edition the arpeggio at measure 14 (in American editions in which the repeat of the first twelve measures is written in full, this is measure 26.—Ed.) is grouped three and four, so draw a line down from the E to the bass note beneath, which simplifies the difficulty for young students. There are three arpeggios. First practice them one after another, without the intervening measures and without time. The third arpeggio is an inversion of the first one, and you will find it easier if you use the thumb on E. In several editions the double sharp is most conveniently reprinted in the next to the last chords of measures 14 and 18; if not so in your copy, insert it in pencil. Again the time is difficult, and is to be mastered only by counting the half-beats with "and." Each measure is syncopated.

Make the quarter-note dissonaces, of the first beat in measures 14, 16, 18, 19, glide to their resolutions and each one louder than the chord on which it resolves. The passage begins *sotto voce* and works up to a tremendous *martellato*. Here, at measure 21, is a "link" of three notes which usually brings trouble to a "doubtful timist." I would not try to hold the tied note in measure 20 (for any but large hands it is impossible); but be able to count the link aloud in half-counts, with *diminuendo* and *rallentando*, and also to make a slight pause after the measure, before you start the new melody. This must be brought out most affectionately with a most devoted accompaniment. The trill begins on the last note enharmonically changed, yet the same.

In the sweet discourse at the *meno mosso* your fingers must be "glued to the keys," as Beethoven said; or, as Thalberg said, "without forcibly striking the keys."

Let the accompaniment be only suggested, and beware of your strong thumb being overheard. Do not make the melody notes smaller because they are printed so. Use plenty of pedal, not only where marked, but as freely as convenient; of course, without any uncleanness. You cannot otherwise get texture. The measures 45, 46 are real Chopin, and you must "put all you know into them." The same may be said of the melting transitions. Linger on the sudden pause in measure 51; it must sound as if your fingers were momentarily "held up."

At 54 we have a fine example of a 'cello obbligato passage extending for 16 measures. It needs a special study, not only because it is for the left hand, but because it more than sustains the musical interest. Much

more could be written in elucidation of details. Enough has been given to stimulate the careful student to work them out.

Prelude in A Flat, No. 17

CHOPIN

What you must aim at in playing this sensuous melody is the texture and tone-color of a clarionet; and, as the right hand is not free, but shares with the left the accompanying chords, this divided attention must not be allowed to detract from a perfect "cantabile." Play it with a firm, equal pressure, not striking the keys; but focus all your interest upon this voice part, nursing the tone and making it paramount.

What makes the tune so easy to listen to is its formal rhythmical construction and balance. If you should play it from memory, note the following points: Each section of two measures begins with an *off* beat, and at the enharmonic change into sharps the two-measure sections begin *on* the beat. At 23 a five-measure phrase appears, measure 25 being sequentially interpolated; then three measures lead us back again into the flat key, when the first subject is amplified.

Measure 43 returns to sharps with a new four-measure phrase of melody, ornamented with grace notes. This is repeated a step higher; and at 51 the melody comes down step-wise, each measure being sequentially treated until we arrive in E flat, the dominant, and finally, at 65, on a long tonic pedal which forms such a feature of the prelude.

Let us now turn to the technical difficulties: Measure 3 presents the kernel—it is to get a real legato and, beneath it, a staccato in the same hand—this is harder in 5. Even in measure 21 the B sharp should be connected with A with the weak fourth finger (an augmented second)—this may be taken as a sample of the editor's thorough fingering, but, of course, a small hand would use the fifth finger again. In 20 the reading of the complicated score will be simplified if you keep your third finger on the repeated A; and at 22 the same finger drops down a semitone at the end of the measure. At 24, 25 this same finger is on the leading note and, therefore, ascends by the third finger to the keynote. The grace notes at 43 and 47 are better unaccompanied than bungled, and a stronger finger may be used if your hand is small. Practice the left hand alone assiduously all through the *Prelude* with the pedal as marked—the more you study it *alone*, the better will you succeed. With regard to the general effect—if only played neatly with a clean pedal, the marked light and shade, your own tasteful *rubato*, and, if possible, accuracy, the *Prelude* will make a welcome addition to your "repertoire."

The inner meaning of the *Prelude* is not necessarily apparent—sweetness seems the keynote. In the middle it becomes "grandiose" and Chopin demands a wide command of the keyboard. The coda with its tolling bell-note has suggested to some a convent scene and the nun's hymn.

Prelude, Op. 28, No. 15

CHOPIN

It is said that during the composer's stay in the island of Majorca in quest of health this prelude, or shall we call it nocturne, was written in a monastery where he lodged on a wet day. The reiterated eighth note depicts the dripping raindrops, perhaps from the eaves of his open window. It is not difficult to conjure up in the memory the impressions of such a wet day; and we may well feel surprise that under depressing circumstances Chopin's music should sing into his ear sweet melody.

By far the more difficult is the left hand work; consequently, it should be diligently studied alone, with the pedal used very carefully. But in the left hand there is an under melody running parallel with the chief theme which needs careful working out. Besides this, a third voice part must be conscientiously studied, not over- or underheld, but as clear as a bass part standing alone. Beneath all this is the persistent drip. Above this, play the *sostenuto* melody with a full rich tone. Keep strictly to the phrasing, lifting the hand off after each slur, so as to begin each phrase afresh. Make a special study of the ornaments, of which there are three groups, each richer than the last one. They occur only at the fourth measure after the chief theme enters, the last marked *smorzando*, near the end of the prelude.

In the middle section, where the ever-present note A flat is changed to G sharp, the melodic interest is transferred to the bass. The deep voices of the brethren are

heard chanting in two parts in the cloisters. As they approach the composer's window their breath might almost be felt; and as they retire behind the pillars their voices become subdued. The pedal is not marked, but most pianists would avail themselves of its valuable aid to sonority, even when *sotto voce*. Used twice in the measure just long enough to weld each chord to the next, it is highly advantageous. "The pedal is the breath of the pianoforte." Make your two parts sing like the double file of monks. At the *ff*, where they are close on the composer, one can almost see one peep curiously from his book toward the open window. Then they go round again, to return once more.

Be careful of your dissonances, B sharp, D sharp, C sharp, after the crescendo. Perhaps you may have to omit a raindrop where A sharp comes in, which will not matter so much as would a false note. Use the pedal here as a trusty friend, not as an excusing apologist. Do not hurry the single notes at the end.

The prelude must be clearly played with a broad, life-like touch and tone, for it is a noble composition, full of humanity.

Valse in A Minor, Op. 34

CHOPIN

Much of Chopin's music is tinged with melancholy, and although this is not labeled in modern phrase *Valse Melancholique*, yet its discontented swaying above and below the dominant betrays unmistakably the composer's nationality; for much of the Polish music is

set in the minor mode, probably the reflex of that country's sorrows, depression, and melancholy.

This melody, however, springs more from his own retiring personal nature; and, by singing it in the full-toned tenor register of the instrument, he seems to brood over his discontent in a kind of bitter-sweet way of which a great composer like Beethoven never would dream. Poor Chopin, the consumptive invalid, wrote many such cloying melodies, and his manner is, with few exceptions, that of the drawing-room rather than that of the open air. Wax candles, cool ivory keys, shaded light, flowers, and perfume seem inseparable from his music. Soft tread and no interruption seem necessities when Chopin is played. How else can his many little nuances and playful exuberances be intimately enjoyed? Many players should not attempt Chopin. It is not a British *penchant;* to interpret his music rightly requires a highly romantic temperament; yet all can appreciate this subtle faculty in others, even if we deplore our own deficiency. And still his music is so attractive that all love to play it. So let us try to help the tyro with some details.

In the Cotta edition Klindworth suggests the third finger in the first measure and the repeated note with the second finger. This is clever fingering, and the end justifies the means—it insures the little slur being properly executed. The following trill begins with the off note, four sixteenth-notes to the beat. Then, where the usual valse accompaniment begins, there is a capricious interference with the melody by the syncopation, as if the fingers were momentarily hindered by a playful bystander, which is a trait of the real Chopin. The

contours of this melody with the added ornaments are delightful; and, if the opening theme suggests the 'cello, this is surely drawn from the violin slurring. The C major section, says a well-known Chopin critic, is "full of longing"; and the following A major cantabile is "somewhat peevish." You will note this same melody is set in the minor mode, with the same fingering.

The coda, marked "dolce," is a very important addition, and here the tone of a good violoncellist is again reminiscent; particularly, when it slides up to the high E, can one see the hand being pushed deftly up toward the bridge, then descending by two octaves, rather reluctantly to the desponding opening theme.

Valse in C Sharp Minor, Op. 64, No. 2

CHOPIN

Surely, of "well-known solos," this valse, the delight of every recitalist, must find a place in our collection. A melancholy Polish languor is cast over the whole valse which is very seductive; and yet it is very brilliant. Made of three short sections, it is very difficult; and, as all young players play it, some advice may be useful. Here I would point out that, like every other piece, care spent over it in the early stage, and patience which will wait for its development, repay you a thousandfold. It is avowedly hard to retrace one's steps and correct faulty fingering, but the experienced find that, with any new work, it is wise to make haste slowly. I cannot refrain from referring to separate hand study. Each

time we take up Cramer's *Studies* we see how that great teacher, Bülow, in his valuable foot-notes, insists on this as indispensable. Apply it then to this valse!

The following fingering is *par excellence* to be preferred to all others for the jerky passage at the third measure. When once learned it lasts for life. His treatment insures clean repetition. Let us look at these four little phrases. Each is fingered alike—the thumb at the beginning and end of each four notes in the alto, with the second finger twice intervening. This allows you to get a legato in the melody, and, if you think of the two parts, the treble as melodic and the alto as repetition, you will be an exception in playing it cleanly and effectively.

Note that some editors put a *tenuto* line over each final quarter. The following consecutive eighth-notes must be slurred, or phrased, throughout in twos, just as a violinist would bow them.

At the *piu mosso*, the waving passage is most difficult at measures 7, 8, where it dips under and comes out at the top smiling again. The rapid extension and contraction of the fingers cause the difficulty, which can be overcome only by painstaking patience. Before we leave this section, beware of striking an octave in the bass of the accompaniment (you may look in vain for a single octave). This is, among young players, a grievous fault, and, like the addition of a chord where a rest is marked, as in measures 5, 6, will be detected instantly by the experienced listener. As a rule, Chopin employs the bass octave only to get weight of tone.

In the *piu lento*, the bugbear of young players is the tied note which Chopin employs with such charming

effect. Here again we can instantly detect a fault, so that separate hand playing is the only safeguard.

The pedal is marked to a nicety, so that no unclean effect need arise. Where the diminished seventh chord is extended, just before the cadenza, the pedal will be welcome. The melody of this major section, though marked *dolce*, must sing out with zest, with a full, round, yet gradated tone, and should stand aloof from the accompaniment.

Valse in D Flat, Op. 64, No. 1

CHOPIN

This little gem is, indeed, a well-known piano solo, and yet is is so hard to play well. It certainly does not last long, for it is nick-named the *Minute* Valse. We hear how it should sound when Paderewski plays it with such consummate polish, and the result is to make us almost shrink from attempting it. Yet a curious feature of Chopin's music is that it may be studied so slowly and *rubato* that difficulties disappear and a pleasant rendering is forthcoming, if only a musical tone, correctness of note, and careful pedaling are present. But good tone is, unfortunately, what we rarely hear in private. It is almost as much a gift as a Melba voice. And correctness of note is attained only by self-denying, persistent effort, until the glamor is almost worn off the beautiful creation.

Let us take the right hand first. Klindworth does not use the fourth finger at all until measure 9, the first

note of which, by the way, should belong to the first phrase, not begin another, as in 11, where the hand should be raised gracefully from the wrist, "showing to advantage a bangle on a dainty arm," as John Farmer used to say. The difficulty at measure 10, with its intricate figure (I prefer the setting in small type and the fifth finger after the thumb), is overcome only by slow, patient study. However quickly you are able to play this valse in after years, the only way of polishing it up to its pristine purity is to study it "dead slow." Also, this will prevent the touch becoming stale.

The triplets in measures 21 and 23 must be given their full value of time, with the beat divided very evenly into three parts. Nor must they be allowed to break the smoothness of the succession of eighth-notes. At 24, 25 the modern application of the thumb on the black key will need your approval; and, after practicing, it will commend itself. (With 4 on the last note of 24 and 5 on the first note of 25, a hand of average size is able to avoid the thumb on the black key, which young players almost always do badly.—Ed.)

In the cadence of four measures before the double bar (measure 51) you will note the pretty effect of the chromatically altered A natural. Play this measure with the eye on the fingers, and see where each goes. It is curious to watch narrowly their behavior. When one hesitates and spoils a note we should not lay the blame on the finger, but on the brain which directs it. Beginning with A, practice the first three notes repeatedly, then five, six, and lastly seven; also notice there are three black keys. At the end of the valse this same passage occurs, with this difference, that, beginning an

octave higher, it runs in triplets down to the same A natural, in two measures as before. On no account hurry and thereby court mishap, because, as said before, it may be studied quite slowly and sound just as pretty. The D-flat scale is easy to play if you notice the position of the groups of two and three black keys.

The Cantabile begins with a tied note, an effect of which Chopin is fond. At the measure of four quarter-notes it is a good discipline to count them aloud. You may almost ignore the accompaniment for the time being. On the half-notes after the grace notes, one may change from the thumb to the second finger; and the doing of this will slightly help out the tone. At the *dolcissimo* you may use the soft pedal. See that the trill and also the whirl are given their full time value.

Let us now turn our attention to the left hand, whose first two measures are easy enough, if only they are touched lightly. Keep the fourth finger on A flat, which thousands do not.

The difficulty of measures 9, 10 is not always recognized; it is caused by the sudden shifting of the fifth finger on to a new bass note, the chord remaining the same. It is curious that editors have said nothing about the fingering here. The fourth might be used; but, whichever way you do it, there must be taken into account that the right hand difficulty is simultaneous. The most frequent mistake of fingering that we have to correct is in measures 33 and 122, where the third finger should be on E flat. At 29, 30 there seems, with young players, always a doubt about those top notes which remain the same; and further, the left hand slur is neglected, for the half-note on A natural should sound

until the B flat. At 43 there is no C present, because the third of this chord should not be doubled, whereas in the preceding measure you will find one. Practice 49 with the following measure, and observe the "shape" of the chord on the keyboard, and which notes are common to each chord. At 64, 65 is a similar pitfall, but "forewarned is forearmed."

Deux Arabesques, No. 1

DEBUSSY

HESE two arabesques which I heard my neighbor play, through the wall, for a year before I made closer acquaintance, are most interesting. Like coy maidens, they have at last captivated me. Let no one who has heard the later Debussy (this is quite an early work), which often is forbidding at first hearing and to read at sight, hesitate to take these two dainty arabesques with open arms.

Being rather conservative and, perhaps, satisfied, but not sated, with the glorious classical music of the great composers, I have been somewhat loath to make a generous effort to accept the modern impressionist style, where one must "put up with" cacophonous dissonances unprepared and unresolved. I have been studying, for instance, the first four lines of his *Reflets de l'eau*, and they require much slow digestion before assimilation. However, it is not surprising that the arabesques have become popular. You will find that they both contain new and slightly perplexing passages, but nothing like those which abound in, or rather which form the bulk of, Debussy's other works. We will note these discrepancies, shall we call them? when they arrive.

The first arabesque is the favorite, being rather more sentimental; the second being pure joy of life expressed

in dance rhythm, but both have a similar middle section.

To begin, carry out the slur over each measure unbroken, with pedal twice in each measure. The fragmentary melody with upturned stems must be coherent, as also the bass half-notes. At measure 5 the first quarter-note must be tied (see page 4 where the same note is absent) and stress should be laid on the half-note. At 5 the rather uncomfortable left hand jumps across with fifth finger on C sharp. Then again the bass at 7 would better have the fourth finger on G sharp. Practice these two chords well until ease is attained. At 12, three fingerings are possible, but thumb on A is easiest. The extended chords at *stringendo* next demand attention; whether you keep the pedal down throughout these measures or for each group is debatable.

The subject proper, beginning in triplets at 6, *must* have the middle note of the measure emphasized; for, unless this is felt and the hearer made to feel that *you* feel it, the passage becomes quite unintelligible. Please copy fingering: 4, 5, 2; 5, 2, 4; 2, 5, 2; 3, 1, 4; 1, 3; the thumb on the half-note changing to the third. The slurring of the melody is all important. Measure 4 on page 2 is one of Debussy's "own particular," which you must learn to like. The old problem of dividing twos against triplets has been discussed often. Insist on the melodic twos being equal, and let the triplet fall into place; not the reverse, or the cart would draw the horse.

At the second *a tempo*, on page 2, mark the middle note, A, with third finger and add >; also, two measures later, mark the middle note, B, with second finger and

accent. Here is the complete fingering for measure 15: left hand, 5, 1, 5, 3, 2, 1, 2; and in the right hand, 1, 2, 4, 3, 2, 1; the pedal must excuse the rigid holding of the whole notes. At the foot of the page some of the triplets have a familiar sound; but you must try to get accustomed to those which are quite the reverse. The pedal here is all important. Be sure your foot retains the low dominant B in the second measure of the bottom brace.

At *tempo rubato* the beautiful vocal part-writing must be squeezed together by the changing of fingers; and, if cleverly done, it sounds purer without pedal. But at the third measure the pedal effect is most generous. Those *tenuto*-lined eighth-notes may be played by the same finger, 5, thereby getting the same effect of touch. Klindworth has endorsed this unusual procedure, in the first nocturne of Chopin, in that case with the more wooden fourth finger. At *mosso* begin each group with thumb, and carry on the half-note in the bass to the quarter-note.

At *risoluto*, page 4, the harmony is remarkable for being a string of common chords; and this gives to the chanting an Old World ecclesiastic character. See that the pedal is used for each, or at least to the long half-notes, and place the second finger on the G.

On page 5, measure 3, comes a sequential passage, where the thumb must hold down firmly each lower note in the right hand part; and, what is more difficult, the bass half-notes must also be sustained with the fifth finger of the left hand. Each chord here is a first inversion; and the fourth, not the third, finger should be used on the note following each half-note.

On the last brace of the page, for the right hand, ascending broken chords, use 4, 1, 5, 2, which makes the passage quite easy.

Deux Arabesques, No. 2

DEBUSSY

How often does an introduction bear a difficulty all its own! These four measures need to be well studied, as follows: Finger the first note of each triplet 3 and 4 alternately, which copy in, all down the page. Each measure begins on E, and the alternate lower thumb notes are alphabetically, A, B, C. By the way, see that the last group of three eighth-notes on this first page is *not* a triplet. Exceptional fingering on page 7, measure 2, is: 4, 2, 4, 2, for each first note of triplets; for the left hand chords: 4, 5, 4, 5. Measure 4 contains a curious halting effect which pleasantly breaks up the squareness; in this, place 2 on F sharp in the bass. Another fingering is advisable for the next right hand triplets; begin each with the same finger, 3.

The middle section, in C major (beginning the last beat of the third measure, third brace, on page 8), reminds one of a theme from *Tristan and Isolde*. Make the first note of the theme tied. How unusual to find four adjacent notes—E, F, G, A—all together in this measure. Quite a new passage, this; see that both thumbs are held down on the dominant (G) and the dominant seventh (F). The ascending chords are quite easy if you use third finger in each hand, thus getting a dry effect available only in the scale of C major.

When the first subject returns (on page 9), the four triplets are reduced to two in each measure, giving charming variety. At *meno mosso* the subject is still further reduced. The *armonioso* often implies both pedals down; here, four measures at a stretch.

The coda begins at the bottom of page 10, with the first measure of the middle theme given out in the bass. Two other curious chords under the *rit.* will be strange to you. See that the two sevenths in the bass are quite steadfast.

La Plus que Lente—Valse

DEBUSSY

This beautiful waltz will, in time, undoubtedly become well known to pianists; but it grows only on those who will resolutely explore its novel harmonies and take the time and trouble to accustom themselves to its many eccentricities. Perhaps, like the unpalatable tomato, its very unfamiliar taste may become acceptable and even welcome. Such was the experience of the very conservative writer, who could ill tolerate the breach of rules relating to the proper resolution of discords and consecutive fifths which have been observed in all classical music, and which, from childhood, fall naturally on the ear.

This example of the ultra-modern school is the one with which I am most familiar; but perhaps another piece by Debussy may some day attract attention and give similar satisfaction. Here and there, metaphorically speaking, "one's nose gets pulled"; but, if only for a

measure or two, it may be borne; and, strange to say, one gets to like it. The unexpected always happens in Debussy, and there are quaint turns in the rhythm which have no precedent and which require considerable time to be assimilated. After a few weeks' interval, and hearing this piece of music played, through the open window, I was quite captivated by its refined melody and charming rhythm—the "rocky" passages had become softened down and were unobtrusive. Indeed, I began to feel that, as Debussy might say, we have become hidebound to custom and cannot bear the slightest infringement or disregard of rule.

But, if this notice induces the reader to get the waltz, let him give an open ear to its many novelties and take unremitting pains to play loyally exactly what the printed page denotes. This is no ordinary piece and considerable technical detail must be discussed. Many pitfalls may be avoided if the many tied notes be faithfully observed. It is surprising to some students how quickly the master can detect a reiterated note which should have been tied. Note also the careful indications of varied touch which abound—see the tenuto mark over the third note of melody which must be carried onward to the next tone; and this requires a firm independence of the weaker fingers. How naïve is the little snap in the alternate bass measures which, by the bad timist, would better be played in ordinary quarter-notes and afterward quietly adjusted.

At the first measure we have a Debussy chord; but at the *mf* you must get acclimatized to the measure with C flat, its first appearance. Here the pedal may be held down for two or even three measures, to give the

necessary bass stability. Curiously, the tied dotted half-notes lead nowhere in the text.

The easiest fingering for the descending eighth-note passage on page 3 will be the thumb, each hand, on the first note of each measure. Disregard the old warning not to put thumbs on black keys. At the *p* on page 4 we come to three measures which must be thoroughly studied with separate hands, noting that the bass descends by four degrees, which is especially useful if the piece be committed to memory. Cross the hands at the *f* chords lower down the page and also at the succeeding brilliant arpeggio; but please do not strike the tied eighth-note at *en serrant*, and pencil in the thumbs as before mentioned. At the double bar we find the little snap in each bass measure. Real assistance may be afforded by fingering, which please insert: viz., measure one, second score, the last four eighth-notes must be 3, 4, 3, 4—two measures later, 2, 3, 4, 3, then 5 on E sharp, followed by 4. At *cedez* the fingering for the melody notes should be 4, 1, 5, 1, 4; that beneath the word encore, 4, 1, 5, 3, 4. The twist necessary to get the upward leap in the melody needs a flexible wrist. Also the inner parts need watching; and it will be helpful to keep the second finger on the uppermost note of each chord; viz., three consecutive 2's on E, E sharp, F sharp. Here the harmonies are most unusual; but at the *animé* (does the composer thus excuse the passage?) use the pedal to get the uncouth passage quickly over. At the return of the flats, begin each bass measure with 2. The chord difficult to decipher, at *plus lente*, may be read as the dominant seventh on D with an F sharp; then it is quite easy.

Pizzicati (Sylvia)

DÉLIBES

S a sweetmeat we will take Délibes' dainty little dance, which is quite an exception to the piano pieces selected. It is an arrangement from French ballet music which always is distinguished by lightness and grace. Tchaikovski was very much enamored with the music of Délibes, and no wonder. This *Pizzicati* is in scherzo form, and, being diminutive, it is in some editions labelled *scherzettino*. Technically, it makes a good study for finger staccato. This touch is best gained by holding the hand somewhat stiffly and snatching out the notes with the finger-tips, in a nervous manner. On the strings this effect is secured by *pizzicato* (plucking them with the fingers), and this must be borne in mind as it is played on the piano.

The little introduction, with pedal to each chord, which ushers in the dance, is quite in keeping with what follows. The fingering best adapted for measure 8 is thumb on F, E-flat, and C; and, in 10, on B-flat, A-flat, and D. It is a question of personal taste whether the pedal should be used. I like it without, and reserve the pedal for the trio. Still, some might use it on the arpeggio measures.

The double ending at 23 is rather a pitfall for young players. "Do one thing at a time," otherwise the mind runs in advance, and, while thinking of the two final chords, the scale is "bungled."

The middle theme, at 37, is best fingered with fifth on the quarter-note C which is caught with the pedal, and the thumb and fifth for the staccato octave. Strive to make the melody sing here, with light accompaniment. The first note in 45 must be changed to another finger, to keep the legato.

This should be a pleasant little piece to play from memory. Notice the introduction—the chords are A-flat, the subdominant; A major, in sharps; then the dominant seventh of the key. Note the three descending bass notes in this chord progression. This line must be "committed" to memory. The melody is so "tuney" that, if you have a memory for melody (and nearly everyone has to some extent), it may be left to take care of itself.

Certain points must be noticed as you go along. For instance, at 13, F-sharp appears and takes you into G minor; at 15, A-flat leads you back again to the tonic. The subject, elongated at 20, next demands attention: it is treated sequentially. At 24 the music again goes, by sharping F and cancelling the A-flat of the signature, into G minor, and then back, by two measures of cadenza, to the subject. The trio is very easy to remember, the eight measures being repeated an octave higher.

(NOTE.—In some editions the introduction has six, in others only four, measures. In the latter case 2 must be deducted from all numbers of measures given in the text.—EDITOR.)

First Valse, Op. 83

DURAND

HIS composer's music most welcomely fills a vacant place in the young pianist's repertoire; it paves the way for Chopin as no other can. Although extremely thin and airy, almost like diluted Chopin, it is not surprising that Paderewski played this charming little valse as an encore.

Like many introductions, this has a difficulty all its own; it forms a stumbling-block at the threshold. This may be evaded by a judicious shortening of the second and third chords. They are too full for any but large hands; and as young people, mostly, play the valse, I erase the thumb notes of each hand, namely, the C and B-flat in the middle of the chord in measure 5 and the D and B-flat in 9. This sounds just as well.

First practice the three chords, with pedal, without the intervening passage, and note the top of each is B-flat, C and D respectively. When you "know" them, then learn the three passages *without* the chords until the introduction is conquered. In that little link of three measures, before the double bar, make the two voices divide, one stationary, the lower gliding down to G, and please note the first B-flat of 20 is tied. The fingering for the three dotted half-notes is 3, 1, 2; and,

in the wavy figure of the valse, keep the second finger on B-flat and the thumb on A-flat. The charm of this subject arises from the equidistant top notes (four eighth-notes apart). The same applies to the still more beautiful subject of the Chopin Valse in A-flat, Op. 42.

We who teach almost expect certain mistakes; indeed, sometimes the right note, struck when we expect the wrong one, gives us quite a shock. So, at measure 37, we invariably hear the wrong time, four in the measure instead of three. The eighth rest is misleading. If you will play the usual valse accompaniment here until the rhythm is correct, it will save you much time and your teacher much impatience. Also notice carefully the accent on the second beat of each of these first four measures.

The new subject, in A-flat, at 115, should be quietly played, the duet in thirds, at 116, fingered 4-2, 3-1, to gain smoothness. At the staccato measure, 118, use the fifth finger three times. At 124 use 1-2 on the two lower notes which are tied; and, when the C goes to C-flat, at 127, shift your second finger, keeping the octave firmly tied down. All these points are plain to see, but the percentage of young people who play it as written is very small indeed.

The detached subject in F minor, at 133, should be very light, with a free, loose wrist, and the markings of coloring adhered to. Just before the duet enters again you will notice the enharmonic change, the E natural becoming F-flat (same key); this is where we get, nine times out of ten, the inevitable "stumble," which can be so easily averted.

The slurred subject, at 237, in the coda requires a

special fingering, always 3, 2; and, as a special study, play the scales up and down on this figure. Pencil the odd quarter-note for the right hand thumb. Do not mind the old-fashioned objection to placing it on the black key! At the measure marked *brillante*, pencil it, fifth finger on G, the thumb on C, and draw the slur down to the B-flat. Then begin the slur at the top with the fourth finger; the same, a measure later; and the ordinary scale fingering follows. In the group of seven notes, last brace but one, keep the second finger on F and finish again with thumb on the black key E-flat. For the ascending scale in chords I know no other course than a patient, piecemeal study. It is distinctly the most difficult passage in the whole valse.

Humoreske, Op. 101, No. 7

DVOŘÁK

There is nothing particularly humorous in this piece, which might as well be called *Caprice*. It is evidently inspired by the violin. The best way of phrasing such music is to hear the *Ungarische Tanze*, or any similar music, well played, by a native if possible. I remember hearing the Blue Hungarian Band when they first came over, some years ago, and their freedom from any restraint, when necessary, was a revelation. They seemed never to play twice alike. In such a manner, after you have borne the restraint of studying it piecemeal, may you interpret this *Humoresque*. One can scarcely expect to play such a piece like a Hungarian or Bohemian who has the violin placed in his hands from

infancy. Still, "this immensely popular piece" should be within the reach of thousands. In violin music, as a rule, the slur sign means that all the notes beneath are to be played with one draw of the bow, while the absence of a slur indicates that every note is to be done by a separate stroke. The best way of making this bowed effect on the piano is to raise the finger at the end of each slur. But here each little group of two notes should be slurred, and you may show this in pencil. Beware of roughly cutting the sixteenth-notes short; for the gentle character of the passage will not bear it. Make the first note, G, detached; and, if anything, shorten each thirty-second note, that is, delay its entrance, which will give a gentle sprightliness. The printed fingering before me does not suggest this treatment. I would begin each ascending slur with the second finger.

The little grace note, so characteristic of Bohemian music, must glitter and attract the attention. The fingering at the end of measure 3 may be improved. Use any other than the thumb and you will have ample time to change the finger on the half-note. Keep all the left hand work very simple and sweet. This charming melody reflects the influence of Dvořák's early surroundings as a rustic fiddler. When it breaks out into "double stopping" at measure 9, you must strive to imitate the smooth gliding violin tone. At 11 place the left hand third finger on D.

At 16 we find an unexpected progression, so characteristic of Dvořák's music. Keep the four-part writing clean and nicely gradated both in tone and speed. Another piquant surprise awaits us in measure 23, where

the B double-flat is as unexpected as it is delightful. Before we leave this section I would beg you not to be impatient in measure 4; indeed, the whole theme must be leisurely played, almost sedately.

The middle part of the tonic minor may be taken rather faster. Interpret the half staccato and also the legato, both present in 25. At 26 we have what we call the Scotch snap, which is, however, equally characteristic of Slavic music. At 34 and 36 we have two more embellishments, which must not be apologetically played, but brought right out. In the old Gypsy music such embellishments were permitted at the will of the performer, provided only that the time of the melody remained intact. From this they eventually became a most important feature, and now composers write them down.

In measure 36 there is "imitation" in the tenor to be brought out. The passage at 37 must be bravely played out, showily and with great warmth. Take plenty of time over it, so that its weight may be felt. In the pause measure beware of the last left hand chord. After a good pause with the pedal down, the naïve first melody comes back again.

Salut d'Amour, Op. 12

ELGAR

IT is said the English composers lack melody, but surely here is an exception. This love song can be compared with one of Henselt's; but it breathes the perfume of an English rose. What seems to distinguish it above all others is its perfect finish. No wonder it is so popular and that it has been more easily arranged in F, which should ensure it becoming familiar to our young people. Truth to say, the original setting in E major demands the experience of a cultured pianist. Having said so much from a grateful heart, may I help you to play it? If you are asked to read some copious fingering notes, necessity demands it. Modern printed fingering has many advantages; it is time saving and gives the experience of experts; but it has this disadvantage, that it obviates the useful procedure of thinking it out, pencil in hand. But the inexperienced majority will, I trust, wisely accept some advice. Here it is:

The first note of the melody *must* be held carefully down until the next melody note, to acquire a pure legato. The thumb is so strong that it asserts itself too much at measure 3; therefore use it quite gently.

Begin measure 4 with the fourth finger; and have the last note to reach up to the following B-flat. At 6, see that the third B-flat is the loudest. The first note of 5 must be short.

Compare the slurs at the end of 4, 8, and 12. Measure 7 must be treated like the third. Be very careful of the slur of the last note of 12. At 14-15 play the middle voice parts smoothly; and at 16 to 20 let each separate part be well sustained. Study each voice alone here.

The phrases, similar in rhythm, have four measures in each. The third is like the first, with an altered ending; and the fourth brings this period to a perfect cadence. Here is pure melody, softly and loosely accompanied. Use the pedal exactly as marked.

At the double bar the rhythm of a quarter-note and two eighths (from first measure of the melody) is developed and reiterated in a refreshing key, on the dominant pedal of A-flat major (flatted mediant), which was approached by a rare resolution at the little double bar. At 21, four measures will require careful handling to secure a smooth melody. Measures 25 to 28 are difficult, and the deep bass note must be held with the pedal, the partially unclean effect being excused by exigencies. At 24 the dissonance is excused by the sequence. At 34 occurs a very pleasant dissonance. At 54 a two-measure sequence begins, four times repeated, which is a difficult passage to play well. At 62, *accelerando* works up to the *largamente*, which cannot be too large, loud, and broad, culminating in the pause which should be quite noticeable for its length. The *rit.* is softly played, with four slow quarter-notes instead of

eighths as before. Show no impatience here, but restraint and repose. A good octave legato throughout the piece is attained by sliding the weak fingers; and if you have a large hand it will be of advantage. Toward the close, Elgar asks for a *dim. e rall.*, followed later by *piu lento*, and finally a *rit.*, all of which should be observed in succession. (The Edition in F being much the most familiar in America, the text has been adapted to it.—ED.)

Second Mazurka, Op. 54

GODARD

Like all typical French music, it reflects the national characteristics of grace, chic, and piquance.

A mazurka often has a strong accent on the second beat of the measure; thus the construction of the second measure in Godard's Mazurka seems always a riddle for the majority of young pianists. Perhaps the uncertainty is aggravated by the two grace notes If you consider the $\frac{3}{4}$ time arrangement you will find that in the melody the third beat comes on F, the second beat on the half-note chord, and, of course, the first beat begins the measure. If your metronome has a bell attachment, set it going every third beat and fit in your playing. Also be able to count the third beat *aloud*. Begin the first run rather slowly, for if switched on at full speed the hearer cannot possibly make out what is happening. Besides this, the curious, freakish run is a feature of the mazurka; and, at measure 30, its first four notes are "developed" into a picturesque cadenza. Therefore give out your text

clearly and unmistakably. At measure 5 the melody is given out in the middle register of the piano—good, strong notes, all specially marked, and the *sforzando* long note most of all, until it spends itself and vanishes into the run. The accompanying notes in 5, 6, 7, 8 must be softly played, so that the theme may stand out well. You need not fear exaggeration, it is not possible here.

At measure 26 the melody is doubled and the half-notes, with the special mark over them, must be caught firmly by the pedal. After the final chord of the preceding phrase, in 30, make a pause before you start the whirring passage, which effect is generally helped out by the use of the pedal.

The new subject, at measure 54, beginning with the tied note, is apparently not easily adjusted. That little, jerky phrase of three notes, in the tenor, must be thoroughly timed and made certain. It seems that, coming so unexpectedly at the beginning of the measure, it often upsets the player's balance of counts and tends to shorten the last note, which is a quarter, not an eighth-note. Play the melody over with one finger and count three in a level-headed manner. Then perhaps you will be able to adjust the time. The passage marked *Con fantasia* demands a very free, fanciful rendering; but strict time again at 70. At the close of this section, measure 86, let there be a good breathing space before beginning the fresh subject, which should, amply pedaled, carry the melody note on to its succeeding eighth-notes.

The big brass-band effect at 118—not much like the Polish Mazurka—must be helped out by the pedal; and

the "octave higher" refers to *both* hands. At 134 the second subject returns, begins with that rare key of C-flat major, and wanders by enharmonic changes back to the subject at the double bar. If you would commit it to memory, name each chord slowly as you play; thus, beginning with 143, the sequence is C-flat major, E-flat minor, B-flat major, D minor, A major, D-flat minor. Then, in order to get back to the first note of the mazurka, the F-flat is changed to E, at 157, which, dubiously dallying with F, finally gets as far as the augmented second, G-sharp, at the middle of 164, and so into freedom. Godard knows the value of pause, therefore respect his silent measure 167. Wait also at 173, so that the long note F, sounded large, may keep the hearer waiting; and then to that quiet, naïve little run. The last chords, *animato*, should be committed to memory by being named aloud; and use the pedal to each.

*Second Valse, Op. 56

GODARD

If "Gay Paris" and "Paris is France" are significant phrases, then Godard certainly was imbued with French life when he wrote this sparkling waltz. Though somewhat open to the charge of frivolity, yet it has undeniable "charm" and effervesces with the joyous spirit of the ball-room; for it must be considered only as an idealized waltz, reflecting the gay atmosphere of a dancing party, rather than the graceful rhythm of the dance itself.

Godard's music may lack other properties, but mel-

ody, never. Here melody bubbles forth as continuous, clear and sparkling as a mountain spring. Bright, joyous, exuberant; yet never is it trivial.

The left-hand work is much more difficult than it would appear. Count twenty-one measures. Check it off with a pencil; then practice the bass part of this period till you can do it with neatness and fairylike lightness. Then turn to the melody. Standard editions have the fingering well marked. Master this; for good fingering only will enable you to execute such a melody in a finished style. The first melodic phrase (measures 6-8) must begin quite softly and gradually swell out in volume as it ascends the scale. Then be sure the last note of that first long slur is done lightly. *Do not* give it a "*pop*," in the way of most amateurs. Beware of the following short phrase of three notes. The eighth-notes must be very even, not jerky, with a slight accent on the first. The next long phrase, built on the chromatic scale, must flow in gliding smoothness. At 22 the first theme of the piece appears an octave lower; and at 26 the chromatic phrase enters an octave higher than when they made their first bow.

The second theme enters with a vigorous motive at 38. Have this very round and full in tone, contrasting strongly with what has preceded. In 40 the descending arpeggio of the diminished-seventh chord on F-sharp (Leading Tone of G minor) should be very brilliant. From 43 to the end of the slur there should be a gradual *diminuendo*. Also, measures 41 to 45 should be executed as under one continuous slur, though they sometimes are printed as if divided between two slurs, owing to their appearing partly on the second and partly on

the third scores of the page. The same is true of the long, sequential passage at 49 to 58. In this the dynamic markings must be carefully studied.

The opening phrase of the third theme, in E flat—*Cantando* at 72—should *sing well* in octaves, move at a considerably slower pace than the first two themes, and have an atmosphere of languor. At 76 return to *Tempo primo.* Take care that the right-hand acciaccatura sounds exactly with its bass note and that its principal note (D in octaves) follows immediately. At 80 the phrase of slurred-staccato notes, with *sforzando* markings added, each tone will be full, round, and slightly detached from the others.

The left hand, at 88, begins in low octaves, with the first three notes of Theme III; but at once modulates to G minor. This vigorous bass phrase is twice answered by chord passages high in the treble.

The *coda* begins at 154. The secret of learning this very interesting and somewhat elaborate passage of melodic development is to study its repetitions; which dispels much of its apparent difficulty. The chromatic passage, at 166, is easily mastered by fixing in the mind the highest and lowest notes of its successive undulations. The whole *coda* is one long crescendo culminating in the brilliant arpeggio in sixths, followed by a cadence of heavy chords.

Surely you will memorize this piece; it is so easy to be done. The first four measures (introduction) is a pattern for the accompaniment of the First Theme throughout its wanderings. The bass of the harmonies is B-flat, D, C, F, in half-notes, repeatedly. Notice that, in each eighth measure, the last beat of the bass is a *rest.*

No other composer had a keener perception of the value of pause in rhythm. That passage at 10-12 is but two groups of six descending chromatic tones, the second group beginning a whole tone higher than the first. Likewise, on the last beat of 50 begins a diatonic sequence constructed from a figure of four tones descending by degrees, and each time beginning one note lower in the scale till the octave is complete. Such dissection is a reliable aid to memory.

With few obvious exceptions, the pedal is used once to each measure. Variety of power and tone-color, elaborately indicated in the text, is the secret of sustaining interest in this charming waltz.

Valse Chromatique, Op. 88

GODARD

This attractive waltz, not written for the ballroom, needs no comment excepting a few helpful notes.

The best fingering is the easiest in the long run, though not always the easiest to learn. For instance, the proper fingering for the left hand must be rational and suggest the next note. Use the index-finger on D, then the middle finger when the chord widens. There are four groups: viz., two groups of four measures each, then two groups of two measures; each being fingered as above.

There are several ways of fingering a chromatic scale; but the most usual is the third finger on each black key.

In the waltz each ascending measure must begin with

the thumb, the exceptions being at 16 and 18, which begin with the second finger. Each highest note, whenever it occurs at the apex in a measure, is with the fourth finger; so please pencil it in.

The finish of this long eighth-note passage, on page 4, is best fingered 4, 3, 2, 1, 4, 2—the A and the E being passing notes outside the chord. The E flat of 30 (same page) is the dominant minor ninth and descends as a good ninth should. The two chromatic passages in thirds next demand attention. The first is one of minor thirds, the second one of major thirds; and, if you will *feel* the measure accent, they are not difficult to play lightly and prettily. Take them at first gently to prevent any "boggle"; the ascending left hand is the offender, and is apt to get out of control. Start from 13, after penciling in the two starting notes, and practice it thoughtfully and patiently. Have you heard of the discipline and method of Leschetizky, who would change one of twenty beans from one pocket to another after each successful rendering of a difficult passage, and, in the case of the slightest mistake, replace the beans, to begin the task afresh? So should you treat these few little notes, until what is a stumbling-block to most becomes a feather in the cap for you.

On page 6 the ascending passage begins with part of a diatonic scale, with the first finger; and the descending arpeggio begins with the fifth finger, the chord being C major with an A thrown in.

The quiet middle part, the trio, is in the relative minor, *una corda*, two-measure phrases. An inverted dominant pedal-point of sixteen measures now comes at *tre corde*, B, the dominant of E, being present in each

measure. Find the formula here; each third measure is different, higher and louder; and the last four measures are highest and loudest, this time omitting the two preliminary measures.

The first subject of what we call the trio (begun on page 7) comes again as a matter of course. The ascending tenor quarter-notes claim attention, modulating into flats, a welcome change of key, using only one measure of the material until the real dominant, a pedal note, prepares the way for the chief subject on page 8. The first ten measures of the chief melody are exactly the same, but the left hand chords are all fresh accompaniment. First notice the three dissonances which resolve, then a series of unresolved dissonances; and a sequence of four measures begins measure 2, page 9.

On the fourth line a delicate cadenza-like passage appears in Godard's own sweet way. The contrary motion on the top score of page 11 requires assimilation.

Only those who will "bother" can hope to profit by these suggestions; but, if an honest attempt be made, success will be, if not assured, furthered. This is the watchword of a student, who must not be downhearted at not attaining his ideal, especially after hearing a finished artist play this waltz. But, by steadily plodding along, now and then, as in this popular piece, he will be rewarded by the appreciation of all who can appraise a genuine effort, and by the thanks of the layman who is not a trained listener.

*Last Hope

GOTTSCHALK

F this piece has become somewhat hackneyed from much playing, it yet has enough intrinsic worth, both as music and as a means of technical development, to merit serious consideration. Doubtless the sentimental appeal of the title and the possibly fictitious story which appears on the first page of some editions have had much to do with its popularity. Granting that much of the ornamentation is of a rather filmy nature, yet it adorns a theme that will not die while beautiful melody, richly though simply harmonized, appeals to the hearts of men.

The first forty-four measures have so much of the character of an improvisation that it is not impossible to conceive of a talented musician weaving them from his fancy, under circumstances similar to the aforementioned story. Play them in a free manner, giving loose rein to the imagination, within the limitations of the artistic in contrasts of dynamics and rhythm.

Do not touch the first note till you have the mind in this contemplative mood; then play the phrase smoothly, making the swell a part of its natural sentiment. A quiet, devotional spirit should dominate the whole composition. In those opening phrases the time value

of notes should be closely observed. Being so slow, and the phrases far separated, loss of regular rhythm will end in chaos. Take particular care that the rests have their full value; they are as necessary in the rhythm as the notes.

Measure 5 introduces the typical embellishing motive of the piece, the group of four grace notes leading to a chord for the left hand. The rests preceding this group would indicate that the four small notes should receive half a count. This is too slow and "tame." They should have the greatest possible rapidity and lightness, and should lead to the small left hand chord without the slightest break, else the best effect is completely ruined. Begin the grace notes just as you are about to say the count for the left hand chord. It is a case where it is hard to express exactly, by notation, the intended idea. According to the best modern usage, the second group of small notes of 5 should be on the other side of the bar and in the same measure as the notes which they embellish. Repeat this first group until you can execute it properly, with ease, then none other of these will give you trouble.

In 10 the F-sharp of the treble is best played by the left hand thumb. This chord and the first of the next measure are Dominant-seventh and Tonic of the unusual key of C-sharp, and may be more easily remembered if considered in the enharmonic key of D-flat; and similarly at 15. Throughout the piece you will need to study carefully the accidentals, especially the double-sharps. Keep the time scrupulously in 19, 21, 23, and 24; the bad rhythm so often heard here destroys the atmosphere of reverie. Do not fail in the diminuendo

and rallentando of 24-25. Give full value to measures 27 and 28, very soft and organ-like.

At the third beat of 32, seven notes of the embellishment precede the G-sharp. All these must be exactly even in length, with no break when the notes change from left to right hand, and must lead directly to the principal note. It must be done with the same delicacy and smoothness as the groups mentioned in 5. The first beat of 33 must be executed in similar manner. Of course the trill, beginning in 37, will be very even; and the tail notes (E-sharp, F-sharp, A-sharp) in 38 will be of just the same rapidity as the notes of the trill, and will lead directly and smoothly to the principal note, G-sharp. Measures 39 and 41 are to be in strict time, the small notes being only an indication of their extreme lightness of tone. Be sure to notice the two sixteenth-notes which close these measures, giving them their full value. In 40, be very careful that the mordents do not disturb the even flow of the descending sixteenth notes. Take this measure at first with a full count to each sixteenth-note; then gradually increase the speed till the measure falls into the regular rhythm of the piece. Measure 43 requires special attention. Study the bass staff first, playing the notes with the stems up, with the right hand, and noting closely the chromatics. Then add the melody, having it to sing clearly and connectedly above the harmony, with the right hand. Play 44 and 45 in strict time.

At 46 the principal theme enters. This melody, with its harmony, should be as "vocal" as possible, each tone and chord sustained roundly till the succeeding one; while all the filigree embellishments are as ethereal as it

is possible to make them. The note or chord, following the group of four small thirty-second notes, is always done with the left hand, and the utmost care must be used to have this quite subdued, excepting when a melody tone happens to fall at this point. Be especially careful that you do not "whack" the high chords for the left hand. The little interlude, 62 to 67, should be quite unobtrusive. After this, the theme is repeated with increased ornamentation.

At 84 begins an elaborate coda in the form of free fantasia. The most difficult feature of this is to keep the rhythm even. The variation of difficulty in successive measures is so great that there is much danger of hastening the easy ones and dragging those more intricate. Frequently both hands are playing from one staff, when notes with stems turned up are for the right hand, and those with stems down, for the left hand. In 93 make the triplets very even. All the melodic phrases should be well sustained. Accent only the *first* note of each group in 106. During the long trill passage, beginning at 107, let the rhythm of the left hand be very sure.

At 109 notice the sixty-fourth notes. In 117 let the grace notes be more deliberate than formerly; and let 118 ritard to suggest the coming of a close. Throughout the piece, notice all marks of expression, and use the pedal most carefully.

Berceuse, Op. 38, No. 1

GRIEG

IN this *Berceuse* it is a Norwegian mother who rocks her boy to sleep in the old carved wood cradle of the Vikings. Every one will have noticed that the charm of song to the baby in its cradle consists in its repetition and soothing monotony. The child while listening to its mother's lullaby is borne away on the wings of sleep. If the song ceases too suddenly, the little one is at once interrupted in its doze.

In this piano illustration the soothing monotony is produced by a rocking figure carried through the piece. In the middle section only is it absent; for here the child becomes first restless, and then peevish and petulant.

The tone of the opening melody must be drawn out rather than struck from the keys. A hard, bony sort of tone is often heard instead of one that is soft and full like a clarinet. (The rhythm in measure 3 is of no great difficulty. First play the triplets absolutely true, with six slow counts to the measure. Then add the accompaniment, sounding the chords on the last half—"and" —of the second and fifth counts. When this becomes easy, gradually increase the speed till the correct movement of the composition is reached. Then count but

two to the measure, treating the triplets as such, and fit the measure into its place in the piece. One passage thoroughly mastered will make the other similar ones quite easy to do. The novel effect of this contrasted rhythm is worth considerable effort to get it just right. —Ed.)

Follow the pedal markings as indicated.

The middle theme in the tonic is repeated a third higher, in B flat minor. Please note that in the first period the final notes of each phrase are B flat and G, and that the fifth of the chord is doubled at 39 and 47, which gives a wistful effect. The pedal may be used in the second half of 33, although not so marked, and also on the half-notes in the next score. At 49, "Una corda," there is an enharmonic change; the D flat becomes C sharp; both chords being minor. Now begins a long pedal point on G, with a series of very modern dissonances which are interesting to study. In 53 we have two consecutive fifths; and this seems a reminiscence of the old Viking days, stirring the restless child to outbreak. Hear his shrill cries in 57, 59, and 61, and again in the four measures beginning at 63. At 67 diatonic harmony makes its reappearance and the soothing rocking of the cradle gains the mastery.

Butterfly, Op. 43

GRIEG

This is an example of so-called "Program Music." In the *Papillons* of Schumann, his creations present to us the characteristics and foibles of his personal friends,

which are hit off in such a marvellous manner. In Grieg's *Papillon* he represents the flight of the insect, without any reference to the human butterfly. Every movement is full of erratic uncertainty. Even its suddenly remaining stationary seems depicted in measure 15, from whence, in 16, it flits up, let us say, to a higher branch or blossom. Some might even find in measure 8 an illustration of that curious feint, when the butterfly, although stationary, stirs its wings.

There seems always a difficulty in keeping the time in this piece. May I urge you to count the sixteenth-notes in fours; that is, divide each measure into four. In the first two lines, each of the sixteen divisions is present; but, in measures 5-6, not all are always evident. It is here that the time generally is spoiled. Perhaps the slightly squeezed appearance of the printing incites to hurry. The measures are long and three had to be printed in one line; but see that the second dotted eighth-note is as long as the first one; that is, equal to three sixteenths. Also, there is a difference between measures 1 and 17. In the first instance, the A in the melody goes with the fourth left-hand note; but at 17 it is differently set. After getting the fractions of the measure right, you must first look well after the second quarter-note, and then the third beat of the measure.

Three measures from the end there is half a measure which should be lengthened rather than shortened. Also, the harmonies are as erratic and unexpected as the rhythm. Note the G major chord at the double bar, and the chords in the second half of measures 9 and 13.

The melody, ever present in the right hand, must be as finely played as the butterfly's wing is painted; and, at

10, the ascending accompaniment should be like gossamer. Every variety of time and "nuance" must be exhibited, or the piece will miss its mark.

In Mine Own Country, Op. 43, No. 3

GRIEG

This and *Birdling*, of the same *opus*, may be pleasantly bracketed. Some people are fond of using the term "very Griegy," and like the original progressions in this first piece; or do they affect to like them? There is a curious flavor about the second chord in 9, which, to the uninitiated, is "like having your nose pulled," or is it like the taste of the first tomato? Grieg uses this chord in four successive measures as though he would drive it home. One would think from the feeling of wistful yearning that absence from his native country brings forth such long-drawn sighs.

Note the long slurs which run for four measures. The four-part harmony must glide along, no note over- or under-held; and, even though the pedal is not marked, yet put it down four times in the third measure, for instance. It will help to draw the harmonies together; but, as a rule, editors refrain from overdoing it, and wisely. Besides, there is a peculiar charm in such a passage if you can play it cleanly, *legato*, *without* pedal. Such things are perhaps better left to the individual taste. But, to refer again to the part-writing, each of the right hand parts should be as smoothly played as though you had *two* hands for the task. They can be so played, if your teacher or friend will play the other

two voice parts, tenor and bass; then you will have a veritable piano duet. Only in this way can you hear how smoothly the parts should flow. There are some measures which young players find difficult—4, 7, and 12; but keep to the fingering, which is so excellently printed, and have *always* four notes sounding, never more nor less. When once this faculty of hearing the flow of each voice is gained, a distinct step in advance is made; but, as a rule, young players listen only to the top voice.

One might refer to the rare key of D sharp minor, which affords a special difficulty in reading; but study each hand separately and you will appreciate the pathetic beauty of this key.

Birdling, Op. 43, No. 4

GRIEG

The twitter of bird song reminds one of Schumann's "Vogel als Prophet" in the same key, to which it would be well to refer. But this is no mere imitation of bird notes. In both pieces there is the same quiet feeling of the country, which arrests one's attention like the robin's sweet song in late autumn.

The time, $\frac{6}{8}$, is always more or less of a stumbling-block. Even older players should pause to examine the structure of this measure before they start. Let me say there are two threes in the measure; and, if the eighth-notes only are counted aloud in *threes*, it will come out right. The metronome, with a bell attachment, will prove it, if it strike at each measure.

But there is another pitfall—at the sixth measure few young players can place the sixteenth-note, and as this new rhythm is carried through the piece, be sure you give full value to the final eighth-note of the group. The chromatic chords in 13, 14, 15 must be specially studied to get a double legato, and should have careful accents as indicated. The top notes of the last three groups are tied. In 16 to 20 the oft-recurring note is E, which you see is tied.

"Once Upon a Time" and "Puck," Op. 71, Nos. 1 and 3

GRIEG

Most child stories, all the world over, begin with these favorite words, and Grieg tells an Old World story of Sweden with just this "far-away" feeling. His countrymen, both old and young, formerly believed in trolls and fairies.

This coloring is brought about by the curious archaic progressions, which you must learn to like—here, at all events. It is program music and you must give your fancy free play. I hardly like to say what it means to me. Perhaps a maiden wanders leisurely along through the dale, when suddenly the trolls burst forth upon her from a mountain cave and dance with delight at their capture. Your own imagination is, however, far better than mine.

In "Puck," the impish, mischievous frolic must be played with the greatest possible dash and go. The two

pieces together make a charming little selection, and the one sets off the other.

First, notice the long slurs and the contrary motion between the melody and bass. The four voices should glide along like wood-wind: it is not really piano music, but an imitation of the smooth flow which you hear in the orchestra when the flutes, oboes, clarinets, and bassoons are having it all to themselves. It requires a firm, retentive grasp of each note, singing on until the next—they must be like beads on a thread. Do not think so much of chord succeeding chord as of the individual part-writing.

The two chief defects of all young players is either holding a note too long, or releasing it too soon; and such unclean playing can only be rectified by the study of Bach. Take, for instance, the right hand of measure 3, or the more difficult 5, where the parts flit about. Fortunately, the printed fingering shows you the "only way." Play the chords *together*, which is not so easy. There are several progressions which rather startle; the F major chord beginning measure 3, which is really out of the key, the F sharp passing note in 6, and the C major chord beginning measure 2 of the "Animato"; these particularly give the Old World flavor above mentioned.

The pedal will be very helpful at "tranquillo"; but change it with every chord—there are four chords in each measure. You must be wary and listen for any blurring caused by a laggard foot. Better a block of wood beneath the pedal than this defect; yet how strangely callous some pupils are to the distress of a forbearing teacher.

At the *Allegro Brioso*, count three in the measure, an injunction which may seem superfluous, but which, from experience, I find necessary. The first two measures are part of the dance and give the tempo. How curious is the D sharp at the beginning of the second score, and the A sharp on the next; yet more surprise is felt when the flats come in. Here the consecutive fifths in the droning bass and the squeaking eighth-notes surely suggest grotesque shepherd pipe music. It reminds one of the *Dance of the Trolls* in the *Peer Gynt* Suite—romantic mountain music, full of caverns and rugged rocks from which the imps leap with uncanny dexterity.

The *Puck* is full of consecutive fifths which Grieg affects so much—see the sustained notes on the third score. What droll music is in the fourth score with its final clash! What mystery at the double bar! Low, suppressed mutterings and grumblings, rising higher and mounting up like hill fairies! then the sudden *dolces* and that curious moan (last note on the page), which is most safely struck by the right thumb; all these give the romantic coloring in which Grieg excels.

One word of caution, however; that is, "keep *strict* time," even on those descending, halting quarter-notes of the bass, which, like steps taken with difficulty, become further apart, as though groping into the heart of a mountain. Yes! metronome time here, even if you cannot reach the printed speed.

Norwegian Bridal Procession, Op. 19, No. 2

GRIEG

In this humoresque, which is taken from country life, you may imagine yourself within hearing of a cavalcade passing over the mountains. All its jollity, noise, and festivity; the "perky" violin melody is proof enough of this. At the double bar another violin joins in, and the left hand accompaniment is that ever-present figure of unceasing vitality which dominates the whole piece. Drum beats, or explosions of some kind, perhaps fire-arms, are also a feature of the music, as they really are on such occasions. "A wedding cortège in Norway was, long after the introduction of Christianity, a party of armed men; and, for greater security, marriages were generally performed at night. In those turbulent times every church had a rack in the porch for holding the axes and spears of the congregation; and we thought we could trace the influence of tradition in the wedding which we attended, when the shots and excited rushings, with the firing of guns and pistols, raised all the din and confusion of a real battle for the bride."

Technically, the piece is much more difficult to play than people think. First, I cannot help saying that, being a march, strict time is absolutely necessary; so I would urge you to study it with the metronome, at two slow quarter-notes to the measure. (When pupils were not particularly gifted in rhythm, the Editor has found it to advantage to begin with four counts to the

measure, using an eighth-note to the beat; then, later, change to two counts to the measure.)

The most common fault is the entrance of the first thirty-second note. Try to make it very short and almost to belong to the fifth measure; another way of putting it is to draw your attention to the double dotted rest, which is nearly always too short. Insist upon the second beat in each measure being marked, as Grieg indicates. The two sextolets (measures 7, 11) are very uncommon, excepting in music of this composer, and are correspondingly hard to manipulate. Difficulties appear now thick and fast. At 13 and 14 the thirds, struck exactly together, are very difficult; and, besides this, the first is ornamented with a mordent which will repay the nicest attention; and a real legato for the slurred chords on each side the bar is attained only by good fingering: All through the piece the two drum beats should be played without using the thumb. Observe measure 22, where the right thumb could not reach the deep note. Nor is this all, for the jerky accompaniment must be added; it is, in itself, difficult, but much harder *with* the right hand work.

At measure 33, where the double dotted note is eliminated from the melody and a new figure of accompaniment occurs (opposite motion in each hand), the technical difficulty is great. See that the initial thirty-second note fits its fellow in the accompaniment. At 42 the figure is inverted (turned upside down); and this is very important to notice when memorizing.

The slurring of the passage at 52 should be very solid; so lift the hands well off at the dot, and accent the first note of each slur; never mind the measure accent. At

58 the subject re-enters, this time with new treatment in the bass, another crucial test. At 68 the melody is in the left hand and the cranky figure of the accompaniment in the right. Use the pedal here just as it is marked and let those explosive fifths, at 70 and 74, be fired off like pistol shots. *Sostenuto* at 80 means *molto ritardando.*

Last of all we come to the unison passage at 82, which is very uncomfortable to play. I find a fingering of my own good—try fifth finger followed by second, right hand, at the end of measure 83 and at the similar place in 86. The fading away in volume of tone, toward the end, suggests the procession passing between the mountains, which so hinders the sound that only the merest fragments are intelligible.

Wedding Day at Troldhaugen, Op. 65, No. 6

GRIEG

This march and trio, for such it is in form, is a picture of Norwegian rustic festivity. Long may such scenes take place there; for, here in our own country, old fashions in attire and wedding customs are quite obsolete. But in Norway picturesque customs are kept up to this day. The "bryllup" is the race for the bride, and alludes to the marriage by capture, which has been shown to have prevailed in ancient times among all the savage nations of the world.

This perhaps will explain the excited middle section with its "rushings and explosions."

The rhythm is so often spoiled that, although a strict march time, I should warn the young player that it affords pitfalls here and there for the unwary. Written in common time, two strong accents in the measure should be insisted upon, and it will be well to compare the even rhythm of the first measure with the broken one of 4. Having a clear conception of the value of an eighth-note, please observe that the initial triplet group, at end of 2, enters on the last half of the beat, not *on* the beat. This is one pitfall, and measure 23, another. Here the first half-beat of the measure is absent, and yet you should strongly *feel* it; then, having taken the trouble to see how the measure is made, you will see that the first of the triads comes on the second beat, and you will duly hold down the half-note triad its full length of two beats. In all such complicated measures it is far better to cut them into two halves and count four eighth-notes twice over in the measure.

I am a firm believer in the virtue of counting aloud in practice; for, if this cannot be done, and bravely too, you cannot prove to me that you *feel* the rhythm. You may know the values in the head, but the "gift of good time" is felt by the heart, which I know is small comfort to the uninitiated. There is such a heartless indicator as a metronome, and especially in this march would I insist on the ability, even the satisfaction, of being able to play the whole piece through with the metronome, and the bell arrangement may be relied on to solve any doubt as to the beginning of each measure. Afterward, of course, the written *rallentandos* may be put in. At 25 and 30 appear the short arpeggios, which are not easy; and, if familiar with the sound of tonic and

dominant, you should try to recognize that such is the order of these two chords in both measures just mentioned. The two little grace notes, which appear first at 26, are so difficult that I would forgive the omission of the thumb-note if the ornament be only brilliant. (If the first grace note be sounded exactly with the thumb-note, as I have advised elsewhere, only the very smallest hands will have any excuse for omitting the lower note.—Ed.)

The bustling figure at 31 is best studied both hands *together* first, and then, after familiarity, place the notes "in between." Do not fear using the pedal as marked. You are to make a great stir, until at 42 you come "galloping" down the keyboard, helter-skelter on to those four ponderous long bass notes which lead back to the tonic subject. What this all means is left, of course, to your imagination, but it suggests to me the hurried arrival and departure of carioles laden with wedding guests, and the trampling of horse-hoofs. All is jollity and brave apparel. Surely you will render it with gusto, and even if you fail technically, you will enter into the right spirit of the proceedings. For small or ill-trained hands the last two arpeggios in 51, 55, might be shortened by not going up so high, but, of course, keeping to the component notes of the arpeggio. Add curtailment of wide bass notes.

Poco tranquillo. At last the bride and bridegroom are alone and intimate conversation is again possible. They sing a duet in what is called *canon*, an old device of the Bach school of contrapuntists, which consists of one and the same melody being sung "in imitation" a measure later. Grieg has written *cantando* to each

entry, constraining you to sing on the piano. At the double bar the chord of B major is almost too sentimentally sweet for words; use the soft pedal as well here (for the pedal proper is marked for four measures), and keep the lower melody unbroken, for the moment disregarding the disturbing pedal prolongation, which is excusable since you cannot hold the chord down by hand. Make also the arpeggio effects, shown by the crinkly lines, very prettily and effusively. Note the equally ravishing change of key back to G major. You must try to reproduce the intimate affection which pervades this charming little love duet.

Abruptly the march begins again, and the well-rosined bows of the double bass and 'cello grip the rhythm with yet greater determination. You must feel, in playing this piece, that your hearers can hardly refrain from beating time with their feet or nodding their heads, which we know is not good form in polite society.

The coda on the last page is on a tonic pedal, always D in the bass, and seems like a rowdy wind-up to the festivities; the guests are leaving and yet we hear the tuning of fiddlers, who in an intermittent kind of way play only part of the strain. The strings, tuned in fifths, are very much in evidence in this march.

La Sympathie, Op. 39

GUTMANN

PUPIL and friend of Chopin has written this attractive valse, perhaps not of the very first quality, but undeniably refined music. Chopin had an unapproachable, aristocratic style (some one said, "None but countesses and ladies of rank should play his *Valses!*"). Still, Gutmann's *Valse* is a clever attempt; and, when well played, might easily be put down to his master's pen.

It demands a light, rippling touch. One thing acquire at the outset, correctness of fingering, so that each phrase of the melody may fall into a graceful contour. Young people seem so much to dislike playing hands separately. Do they remember that violinists mostly play single notes of a melody all their lifelong? Study this pretty run until it is like a string of pearls, and with the rising *crescendo* and falling *diminuendo*. It is made of four-measure phrases, with a variation of melody at 17. Study particularly the fingering of 10, the third finger begins and ends it. Measure 18 begins and ends with the thumb. The apparently simple left hand accompaniment is not so easy as it looks, if done neatly. It should not be disdainfully ignored, but

patiently practiced till certainty and extreme lightness are combined. The effective figure at 22 is soon learned, if you see that three eighth-notes are inverted an octave higher. Stick to the fingering in 23 and 24.

The *cantabile* at 70 is written in the rare key of D-flat minor. Adhere to the phrasing—one long slur. At 85 amateurs mostly spoil the link of four quarter-notes on A-flat by keeping one dull level of tone and time. Have this little phrase quite apart from that on either side. Make both *diminuendo* and *ritardando*, and then pause before beginning the *dolce*. At 91 surely the small notes should be tied, to sound elegant as desired: and, in the pretty figure in sixths, at 96, dwell on the F-flat somewhat, which gives a sense of rubato.

The rocking theme at 135 is as suggestive of Weber's *Invitation to the Dance* as the *valse* proper is of Chopin. Carry out the long slurs with breadth and a "clinging" fingering, and play all the notes beneath as softly as you can. At 168 is a so-called *obbligato* passage (let us say for the 'cello); and it is repeated in the minor key. *Obbligato* means "necessary" for a certain specified additional instrumental accompaniment; but, as the piano keyboard interprets all kinds, there is no need to specialize.

The Coda may, for convenience of reference, be said to begin two measures before that containing seven eighth-notes. We have a descending and an ascending scale of four measures, sequentially repeated. These two scores must be well digested, played separately over and over again until memorized. Also, when learn-

ing it, make a decided pause on each little highest eighth-note, quite rubato, so that the contour of the passage sinks into the memory. Especially should you dwell on the top note of the chromatic scale, which should be forcibly "twisted" out. Further on you will find four notes of that same *obbligato* instrument before mentioned.

Chaconne in G

(Leçons III)

HANDEL

This is a capital piece for opening a popular program, being easy to listen to and likely to put an audience on good terms with themselves. In the early days of music when, as in Queen Elizabeth's reign, music was more attached to the home than, I grieve to say, it is at present, extemporizing on a ground bass was a very popular amusement with musicians. We read: "A ground, subject or bass, call it what you please, is pricked down in two several papers; one for him who is to play the ground upon an organ, harpsichord, or what other instrument may be apt for the purpose; the other for him that plays upon the viol, who, having the said ground before his eyes as his theme or subject, plays such variety of descant or division in accordance thereto as his skill and present intention do then suggest to him."

Handel has, by inverting the bass, that is, making the right hand play it uppermost, increased the scope of brilliant passages by giving the left hand quite as much

work as the right hand had; and, further, by altering the mode, giving still more variety by setting the theme in the minor key. The major key, of course, reappears and, by broken chords, winds up the *Chaconne* with great brilliance.

The little theme of eight measures is bedecked with the flourishes so much admired in his day. His great contemporary, Bach,—strange that two such giants never met each other,—indulged, as we now think, to excess in the *agremens* to his sarabandes. Perhaps the thin tone of the harpsichord invited some filling in. Of course, Handel's little bits of fioriture are most artistic, very different from the wondrous tweedles which the tin whistle street artist inserts in certain well-known folk songs. My old master, John Farmer, jovially instanced the curious additional grace notes in which old women used to indulge when singing a psalm, saying they felt "unco' guid," but only on a modest scale.

You will notice the variations run in pairs alternating the hands—in triplets, scales or arpeggios, and always adhering to the new figure, but always the same simple diatonic harmonies. Variation nine brings in the minor key and part-writing. If too long, Nos. 13, 14, 16 may be omitted and all played without repeats; but in some cases the final link of a variation will need curtailing. Clean execution is desirable, perfect if possible.

Harmonious Blacksmith

HANDEL

Handel's music is distinctly adapted to the instrument of his time, the old-fashioned spinet or harpsichord. His *Suite de Pieces* is full of the graceful ease and highly ornamental style of the times in which he lived; in fact, while listening to it, one can imagine himself being ushered into a drawing-room of Queen Anne. The suites contain the exquisite piece known as *The Harmonious Blacksmith.*

The anecdote associated with it (though with little or no foundation in fact—A. M. in *The Musical Standard*) is as follows: "One day Handel was making his way to the chapel at Cannons, near Edgware, and was overtaken by a shower of rain, which compelled him to seek shelter in the shop of a blacksmith, who was also parish clerk. While here he caught the melody the smith was humming at his work, to which every stroke of the hammer made an agreeable bass. On returning home Handel, it is said, made out of it this Air and Variations.

Recitalists know the relief which such music gives to a program. This air is easy to listen to, being of the "hammer and tongs" order. Each variation adheres strictly to the same diatonic harmonies of the theme, the added interest being given by a new figure which is inverted in Var. III; and, similarly, the triplets of three and four; the finale being made of scale passages.

Embellishments were a special feature of this antique style; but there is only one here, in the second double,

which is very curious. Those of us who are old enough may remember hearing old ladies invest their psalm singing with "tweedles." My dear old master, Mr. John Farmer, used to say it was when they felt particularly "good." I have, in his company, heard these impromptu grace notes. It is interesting to read that Emanuel Bach, in 1752, speaks of the great value of these "agremens": "They serve to connect the notes, they enliven them, and, when necessary, give them a special emphasis. They help to elucidate the character of the music; whether it be sad, cheerful or otherwise, they always contribute their share to the effect. . . . An indifferent composition may be improved by their aid; while, without them, even the best melody may appear empty and meaningless." So evidently thought the old ladies of my younger days.

With regard to the playing of this set of Variations, extreme neatness is to be aimed at, the part-writing to be exact and the tied notes valued. All this is attained only by diligent separate hand study; then they always sound effective, at whatever speed you take them. If you have a good finger staccato, the triplets may all be played with this touch; and the traditional way is to play each repeat "pianissimo."

(Whether the story mentioned has any foundation or not, those E's, held in the bass of the theme and of variations I and III, and the *sforzando* B's in the treble of variations II and IV, should be well sustained and would seem to lend a bit of plausibility to some such source of origin.—Ed.)

*Tarantella in A Flat, Op. 85, No. 3

HELLER

THE successful rendition of this tarantella depends upon two qualities: neatness of execution and phrasing. The tarantella is a swift, delirious Italian dance in whirling six-eight measure. The restless motion of the dancer was at one time supposed to be a cure for the bite of the deadly spider, the tarantula, from which the dance derives its name. The dance is characterized by frequent leaps of the executant, which are marked in the music by strongly accented beats and by a syncopation of accent produced by the slurring of the third to the fourth beat of a measure and the sixth beat of one measure to the first of the next measure.

Play the short recitative phrases of the introduction without particular attention to the measure accent. Place a strong *sforzando* stress on the first note of the slur; then touch the last note very lightly, even though it begins a new measure. The contrast is very effective. The ninth measure has in it an abbreviation usually found only in orchestral music. The heavy, perpendicular bars in the third space of each staff, with the 2 between them, indicate that there will be two measures

of rest. This long pause is most important here. There are times when absolute silence is more eloquent than the most vehement utterance.

Beginning at 10, study the melody for eight measures, with the left hand alone. Observe the mark for accent over the first note. Then the two eighth-notes, on counts three and four of 11, are slurred together. It is the first appearance of this characteristic motive. Accent well the first note by a drop of the hand, then let the finger fall lightly on the second. This two-note, slurred motive dominates the piece and must all the time have the same execution. When these eight measures of melody are mastered, add the right hand chords with regular accent, but so lightly that the melody stands out clearly in the bass. In 23 and 24 the two-note motive appears four times *ben pronunziato*, as it is marked, in the right hand. Make it "leap" by the syncopated accent.

In 42 begins a melody of four-measure phrases, in which the regular measure accents are kept by way of contrast. Stress them as indicated, maintaining a good legato.

At 74, take the *sforzando* chords with a firm grasp that will make them ring full. Avoid a sharp stroke at the keys. Observe the return of the opening recitative figure at 76. Measure 82 contains one of the two "traps" into which most students fall. The three sixteenth-notes which close the measure are so often played as a triplet on the sixth beat. Notice that the first of these makes the last half of the fifth division of the measure. Count six in the measure and put a careful accent on the second of these notes, till the rhythm

is established; then be diligent or you will lose it when increasing the speed.

From 86 to 107 the chief difficulty lies in reading the chromatics. Study the parts for each hand separately. Heed the *stringendo*; also, the *ritardando* in 106 and 107. Beginning at 153, the following twenty-two measures will be much simplified, both in reading and memorizing, if you will observe that, with two exceptions, the lowest bass note of each group is identical with the treble, only one or two octaves lower. Also, at 155 begins a *poco a poco stringendo*, which, with the exception of a slight slackening of pace in 198 to 200, should be evenly developed till it ends in an impetuous whirl.

In 178 occurs the second "trap" to which allusion was made. The first of the two grace notes should be sounded with the B natural of the treble and the middle C of the bass, going quickly and crisply over the second grace note, E-flat, to the principal melody note, D natural. Work this out carefully and note how much more brilliant is the effect than the old-fashioned way of sounding these grace notes on the latter part of the previous beat. Play this *con brio* passage with all the animation you can infuse into it. Resume the *stringendo* at 201; and make the eight measures beginning with 202 "whirl." Keep strict time to the final chord.

Repos d'Amour, Op. 2, No. 4

HENSELT

HE composer of this perfect "love song" was twitted by the critic, Robert Schumann, on his too close adherence to the smaller forms of composition. In this particular vein, however, Henselt sings more sweetly than anyone else. Mark the restful, affectionate dalliance in this B flat melody. Set low down, it glides along, like a deep contralto voice.

There are several ways of fingering the melody in various editions; but your chief object must be the best *legato*, whether you play it with the right thumb or a mixture of both thumbs. Of course, the pedal will be most useful; but very few young pianists can manage, by the pedal, to carry on the sound of one note to another, without any break, when they are played by the same finger or thumb. I do not remember when the experiment was first successful in my case, but many good players astonish us by their non-success in this respect.

The pedal is most useful, not only in sustaining the note which must sometimes be left by the finger, but also in giving a richer tone effect; for, when it is down, all the strings are vibrating in sympathy with the one struck. The so-called loud pedal (which is really the

sustaining pedal) is thus constantly used, even in the softest passages. There is no rule except our own good taste, but you must exercise discretion and judgment. Yes! there is a rule: that each chord must be clean and no vestige of it dragged into the next so as to make the latter muddy by having in it the dregs of the preceding chord. It is the pedal which enables Henselt to give us this song for the piano, and, therefore, this reference to its use and abuse. The best way is to study carefully the modern editions of Chopin, so minutely marked by Klindworth (particularly the Mazurkas); then you will find a few instructive exceptions to the golden rule. Sometimes these exceptions are qualified by other considerations which cannot be touched upon here.

Portando means the carrying of the melody, and the pedal, skilfully used, will be very effective. Each note must link to the next, as if loath to be separated; and, being in the fullest and richest register of the keyboard, you must take advantage of this to get a delightful smoothness. Be very jealous of disturbing the atmosphere of serenity; particularly, keep your detached accompaniment very discrete in the background. After measure 9 use the pedal with almost every beat, but not with a noise. The mechanism must be quite inaudible, unless your pedal squeaks, when we will have no "love song." In the third brace you will find the accents on which you may dwell, particularly that in measure 12; and make the slur at 13 very effective. Throughout the song you must have the timbre and bowing of the 'cello in your mind.

With regard to "ways and means," at measures 9-10 play three melody notes with the right hand and follow

on with left; but keep the bass notes very subdued. Make the most of the "echo" of the refrain, measure 15—the *pp rit.* passage. At 19 a violin melody enters, but only as a subsidiary "obbligato"; the 'cello must reign supreme. The short detached notes are now below, and you here need to curb the stroke of your strong thumb. At 21 and 26 you may have to omit the last low A, which is far better than a clumsy attempt of the whole. Few hands are like Henselt's, whose stretch was enormous. In 22 pass the fourth finger over the fifth, to the B flat in the melody. At the sequential phrase, beginning in measure 27, change the thumb to first on the B natural in 28. If you are clever at changing fingers on the same note, there is plenty of time to do so, which is particularly advisable at 30. Make the coda start afresh at 41.

Again referring to the composer's large hands, perhaps it would be well to omit the second eighth-note D in 35. Getting the tenths as written is uncomfortable and is not worth the risk of a blurred note, which usually happens here.

The Mill, Op. 17, No. 3

JENSEN

THIS piece beautifully illustrates that happy, demonstrative mood one feels in rambling alone, humming a melody, by a brookside, on a glorious summer morning when the dew is still on the grass. Recall the pleasant sensation on hearing the faint clatter of the wheel, and then, on turning a corner, seeing it before you peeping out from the alders, with the dusty miller sunning himself at the door.

I have always been attracted by a water-mill and I regret their gradual disappearance. When pupils are asked, on taking up this piece, whether they have been inside a water-mill or even seen one, they nearly always reply in the negative. This piece illustrates the noise of the mill, and is a most beautiful example of *genre* painting.

You may, as a young student, find plenty of material in this apparently easy piece for technical advancement. The group of slurred thirds in the second measure will claim attention, if you would get them clean and substantial; also, the two smooth quarter-notes in 4. The clack of the mill is made in the left hand, perhaps arising from the dominant G, the lowest and, therefore, strongest note being on a weak beat.

In measure 17, use no right hand thumb; keep the fourth on G, the third on F. The group of seven slurred notes in 18, 19, and, still more, that at 43 suggest the sight of cog-wheels in motion. Measures 23 and 25 must be studied over and over again, with the eye watching the behavior of the two thumbs on one note. The repeated single note at 27 must be played by the fifth finger, but from the wrist; and here again let the eye observe how the two thumbs cross each other. This continuous reiteration reminds one of the vibration which one always feels inside a water-mill.

The passage of broken chromatic sixths in contrary motion, measure 43, may represent grinding. Begin it strongly and make the first four notes rather longer than is their due.

The Coda begins at 67, and is written on an inverted dominant pedal; see how that knocking G is kept up all through. The fingering at 71 is fourth on G, so that the second on E may sing on till the next note, F, is struck by the fourth finger. A firm, well-trained hand is required here, or the keys will seem to push your weak fingers off. Notice how the two melody notes, A, are differently harmonized with such pretty effect. The chord at 76 is the augmented triad. At 68 we had the same chord with a minor seventh added. The device of augmentation is used in the last two lines. It sounds as though the water had been turned off and the great wheel came slowly to a stand.

To get the local coloring of this pretty piece, you should visit a mill; if you find the good-humored miller in, and he shows you round, you will remember the noise, the shaking, the white flour dust, and the cobwebs.

Valse Arabesque, Op. 82

LACK

RENCH brilliance, superficial perhaps, but effective, is the distinguishing quality of this pretty drawing-room piece. You will probably find it useful in your repertoire, and will play it from memory. There are three methods of doing this: one is the happy gift of tune which is the memory of the ear; another, more to be relied on, is the logical faculty, developed by analytical study of the design of a piece of music; the last is mechanical or automatic, finger memory.

The first thing you must remember is the exact position of the first note or chord; and, to frustrate the awkward predicament of forgetting how the piece begins, is worth every precaution. This I have experienced myself, for the position of Lack's first chord can be easily forgotten. The introductory chord, so persistently reiterated, should be investigated, if you have formed this good habit. Such chords are built either on the tonic or dominant root. In this case the root is B-flat; third, D (both absent); fifth, F; minor seventh, A-flat; minor ninth, C-flat; and eleventh, E-flat; and it is, therefore, the second inversion of the dominant. (For the sake of simplicity, you will notice

that the tones form a diminished triad and minor seventh on F.—Ed.) Count strict time (to yourself, of course) and hold the pedal down for sixteen measures; then, when this burst of sound has been cut off abruptly by the three silent measures (indicated by the large 3 and horizontal heavy bars of 18), curiosity is aroused and paves the way for the theme.

At 20 notice that the first note of each of four measures is played by the left hand. Observe the A-flat which returns at 29. Mind the little arpeggio, at 36, begins with third finger. Pedal each measure once. At 44 an energetic four-measure phrase appears in the relative minor, which you must make very pompous; it soon gives way to a phrase of more feminine character like the opening *valse* subject. At the *capriccio* measure (50) the best fingering for the slur is 2-5, which should sound like a violinist's bow whistling off the string; and the second slur is 5-1.

Begin the *Cantabile* at 76, in A-flat, with the second finger, and make the bass short and light. Measure 77 demands your attention—join the half-note to the slurred quarter, while the left hand crosses over to play the small chord soft and detached. At the *grazioso* (84) see that the five notes of the melody lie together in one smooth group and that the arpeggio of six notes, in 85, also is in one "glide," using the thumb in each hand. At the *brillante* passage, 108, use the thumb on the F-sharp, for the group of five notes. The note B (dominant) is present in each measure. Keep the accompaniment very light, and phrase well the slurred chords. Do not mind the staccato marked notes at the *leggierissimo;* but see that the passage is really *brillante.*

The abrupt change into flats, at 128, must be made familiar to you and the next two measures well plucked out. Make much of the pause over the rest in 144; it can be very capricious and effective.

Like most pieces, the difficulties increase toward the end. At 223, 225 begin the arpeggios with the thumb instead of the printed fingering; and study well each hand separately, especially the left. At 228 hold the half-notes down their full length; and at 240 keep the pedal down till the music merges into the pianissimo, where the technical difficulty increases. The left hand accompaniment, from 252, must be thoroughly assimilated. The dominant pedal, ever widening from 256, demands attention. Begin 260 with the fourth finger. The typical French chord, so bizarre, at 264, may, for convenience, be looked upon as B major in sharps, if more familiar; it suddenly reverts to the final tonic which should be fired off like a gunshot.

Le Papillon, Op. 18

LAVALLÉE

HIS piece is heard on mechanical piano-players, which, of course, give every note with enviable precision and ease. Still, there is a "woodenness" in the chord accompaniment which we can obviate with the fingers. The pretty perpetual fluttering, like that of the insect hovering round and round, yet never settling, makes an excellent finger exercise with thumb under. Begin with 3, 2, 1, 3. Nothing is worth noting particularly except measure 15; but, at the lowest notes of the left hand *roulade*, measure 22, finishing with the fifth finger on the black key, special care will repay you; similarly, at 26. The long cadenza at 27, on the first inversion of consecutive triads, is made easier by the assistance of the left hand fingers, 3, 2. The triplets at measure 37, descending in a broken chromatic scale, must each begin with 2, until the dominant chord is reached with the thumb, four measures before the return of the subject. The left hand chromatic thirds may be played staccato with almost any fingering, but look well where you go on the keyboard and don't worry the eye with the maze of accidentals, for it is all built on the chromatic scale.

The broken octave cadenza, at 59, needs a solid pedal till the *forte*. Here we have an arpeggio of the E minor triad with the supertonic F-sharp interposed—begin it with 4, which finger comes on each G.

The last two pages, in the major, will "go" only after you have mastered thoroughly the left hand part, which must sound as well as if you played the accompaniment with both hands instead of one. Indeed, it would be useful to play it so a few times. The additional sixteenth-notes in the left hand add brilliance as well as difficulty, but a slight ritardando will be excusable to make them clear. The step-like arpeggio at 87 affords contrast to the broken scale passages. The arpeggio, 102 and 103, is the tonic triad with the addition of the sixth, C sharp; so trust your memory and look well at the keyboard. The first full chord, in 104, is the dominant seventh of the relative minor, C sharp; the chord on the second beat of 105 is the dominant seventh of the tonic key. Use the pedal to each of these closing chords.

Fluency is the desideratum in playing this piece; but may I say that, before you complain of the technical difficulties, you must thoroughly assimilate every note mentally. The reading of the music in the armchair, after study at the keyboard, would be most useful. We have heard of some pianists who would digest solos during train or boat journeys and play them for the first time, in public, on their arrival. This is, of course, an exceptional feat. (I have read this of Rubinstein.—Ed.)

*Second Nocturne, Op. 12

LESCHETIZKY

E have here an ideal nocturne. Everything is somnolent and beautiful. To the writer it always suggests a serenade on the water, with the boat gliding silently as it starts the ripples which shimmer with the reflections of the moon and stars.

As to the technical requirements, the one who would interpret this piece successfully must first be able to make a melody "sing" on the piano. Few compositions require this quality in a higher degree. It is one of those selections which it would be a joy to hear Paderewski translate into poetic piano song. Along with this characteristic, it demands that one be able to play an accompaniment of chords of the most subdued and velvety quality, regardless of which hand must execute them.

The first two measures are assigned to the left hand and consist of a giving out of the accompaniment figure which is so characteristic of the piece. These will test the musicianship of the performer, for they must be not a mere succession of chords, but must establish or "set" the mood of the composition.

At measure 19 enters a melody of a "reedy" quality, which at once suggests the clarinet. It is an excellent

practice to associate the different themes of a composition with certain instruments of the orchestra. In this way we instinctively develop a distinction of tone-quality that relieves the monotony which is so apt to pervade the tone-color of the young pianist. While this melody shifts back and forth from one hand to the other, it is a capital study in gradation of touch by the various fingers. Here it is not always easy to keep the accompaniment so subdued as it should be. Practice this air alone, with its proper fingering, time, and a sustained legato; then, the accompaniment alone, very slowly; after which unite them.

In 23 and 24 the left hand chords, marked with wavy lines, would be better not arpeggiated. Let the thumb sustain the melody tones by taking a firmer grasp of the key than the fingers playing the accompanying harmony. At 37 the melody seems to be taken up by a flute. Let it "float" as limpidly as the tones of that instrument on the still night air. This theme is in the unusual key of G-sharp major. Watch closely for E-sharp, B-sharp, F-double-sharp, and C-double-sharp, the last a chromatic tone. After studying the harmonies carefully, and especially after they are memorized, it will be much easier to think of them in the enharmonic key of A-flat.

Beginning at 59, the minor melody in octaves should be played broadly, but without forcing the tone. At 71 the melody, formerly in G-sharp, appears in C-sharp, which will seem more familiar if thought to be in D-flat. In 69 and 90 let the "rit." begin at or near the beginning of the measure. At 92 the coda begins. In 93 the last bass chord must have F natural. With its trills

and dainty runs, this period should be in very steady rhythm, and should gradually die away like the song of a nightingale that is being left behind as our boat floats on. Do not hurry the last four measures. Let them bring about a sense of perfect quietude.

Throughout the piece, unless you have a well-developed, melting trill, it will be well to trill four notes to each eighth-note of the accompaniment, with the final notes of the turn leading gracefully to the following melody note. It must be kept always in mind that turns, trills, etc., are used to embellish or ornament the melody; and, unless very smoothly, lightly, and gracefully done, they have the opposite effect and would better be omitted.

The Music Box

LIADOW

The Russian school is coming more and more to the front, many charming pieces finding places on the pianists' programs.

This is a witty imitation of a diminutive music box. Possibly the composer may have surprised his son, to whom it is dedicated, by playing this little valse with the soft pedal in an adjoining room, thus imitating the real thing so nearly as to deceive the boy. Maybe some maker will set the notes to the mechanism of a music box. Indeed, a fine player, with the delicate touch of a Rubinstein, could almost deceive a blind person. An artist friend carried a musical box with him when painting in the open, and often set it going to cheer him in his work.

So should this little valse be played; and it requires a very light finger touch, which is not easily acquired, to give the Æolian effect. *Automaticamente* implies absolute machine-like precision, which is best obtained by holding the elbows close to the side and, by as little movement as possible, flicking the keys by nervous contraction of the fingers.

But another charm of this naïve composition arises from the duplicate time—the accompaniment is in ordinary time, but the melody runs across the bars in a kind of syncopation. This is very pretty, but its effect is still more noticeable when the same melody is split up into octaves on the second page. The middle section, in D major, looks so simple; and yet one or two measures are very tricky, the difficulty being increased in the same measures by the tied-up trill. You will please insert the fingering for the running passage of sixteenth-notes. Two measures are followed in sequence by two other measures; and the fingering should be the same for each group—5, 4, 2, 1, 2, 3, 1, 2, 4, 2, 1, 5. Notwithstanding the thumb on the black key, it proves the easiest. The trill should be in thirty-second notes, four to each eighth and five at the end, including the two small printed notes.

When you succeed, the human mechanism should run as smoothly as when a German prince presented such a jeweled snuffbox to his favorite capellmeister, and first set it in motion.

This piece will probably become well known from its introduction by the recent visit of the Pavlowa troup of dancers.

Regatta Veneziana

LISZT

THIS is by that master of "arrangements," Franz Liszt, whose settings of Schubert's songs alone entitle him to the gratitude of all pianists.

The dissonance which begins this Barcarolle is the unprepared, reiterated diminished-seventh, and imparts a certain melancholy which is associated with Venice in her splendid past. Mendelssohn likes to use a deep bell note which might come from some old campanile across the water; but here we have a more rowdy, clanging effect. Perhaps Venice is *en fete*, for the chief subject (measure 6) suggests the flutter of innumerable flags—all is gaiety and jollity; and the second theme (at 14) brings in a kind of castanet figure in marked contrast.

At 59 a *cantabile* appears, not particularly vocal, but marked by good-humored robustness, given to it chiefly by the strong accent on the second and fifth eighth-note of each measure.

With regard to its technical difficulties, may I recommend you to begin each little run in measure 6 with the following fingers, respectively: 3, 1, 2, 1, 2; at 8 use 3, 1, 1, 2. They cannot be too quickly played, provided they are bright and clean. The same applies to the

arpeggios in 12, where I would play the chord first and start the arpeggio afterward. The new *martellato* subject in 14 demands a crisp repetition of each chord, and must be played with zest, and, if you like a jaunty swagger, giving way at 20, to a smooth, sly manner, suggesting a pair of sparkling eyes beneath the dark Venetian eyelashes. At measure 30 we find the same clashing bell effect, but here it is the dominant. The wide stretch of the left hand chord, at 35, can be shortened by omitting the lowest note, G. The transitions in 39 are difficult to negotiate, being very unusual in so short a space. Let them retard; and make a good long pause on the first chord of 40; then, *a tempo*.

In the *cantabile* at 59 keep the bass notes as short and quiet as possible, and throw all the interest into the fifth finger, right hand. Measure 65 requires special study. In the left hand, use the third finger to begin each group of three notes, thumb on the two notes C and D. In 66, third beat, use the thumb on G and phrase the last three notes together, with 1, 3, 5. In the right hand, begin each phrase with third finger, and play the double octave jump with any finger you like, only "look before you leap."

For the tenor melody, at 73, use a good robust accent, and interpret the word *capricciosamente*. At 77 the little points of imitation give discomfort to the player, it is such an unusual setting; but do not forget to use 1, 3, 5 on the last three bass notes. If you make a slight *rit.* in 92, it will add character and zest to what follows. I cannot conclude without asking leisure for the double thirds at 97—sweetness before everything else.

Waldesrauschen

LISZT

Liszt's music is quite unlike the classical compositions of Haydn and Mozart. You will find no rounded melodies and no contrasting sections as, for instance, in a sonata of Beethoven, but mostly a short scrap of melody, or *motif*, from which he weaves his fabric. His harmonies, often unfamiliar to the ear, are quite in advance of his time and forecast the music of the future. Yet there is often undeniable charm and characteristic beauty. This study is a typical example of Liszt at his best; but you will find a rugged exterior.

Forest rustling is in nature such a poetic sound that it is no wonder musicians have been desirous of recording their impressions of its power and charm.

The first subject, or shall we say the only subject, is full of discordant notes which fret the ear, and go far to give that eerie, lonesome effect which is felt when, beneath a dark pine forest, carpeted with brown pine needles so soft to tread, one listens to the wind soughing through the branches. One may be easily startled even by the sudden leap of the nimble squirrel or the fall of a fir cone. Many cannot bear for long this lonely feeling, and hasten away. Especially if the dim light grows darker with evening shades, they grow nervous, and supernatural fancies soon surround them. Those who do not confess to some such feelings cannot interpret the "Waldesrauschen."

Romance is the very breath of the composition. Whether your imagination peoples the forest with

gnomes and fairies, the human interest being quite out of place, the sound of the wind is the keynote throughout. Whether the breath be the soft sighing of the uppermost branches, so sweet to hear, or the fiery breath of mighty convulsion (for Liszt depicts the storm later on), you cannot be unmoved or you will never feel the music; nor will you feel "the still small voice" when the sweet soughing gradually lulls the forest into repose.

The high numerical dissonance which begins the study is the dominant thirteenth. The seventh comes in with the melody, but it is the first note of each four eighth-notes which gives the passage its peculiar chromatic charm.

The threefold sequence at 9, and these abound, is the inverted subject. Measures 9 and 11 are very cacophonous, but they must be studied until quite acceptable to the ear. At 13 the second half of the preceding measure is amplified until it dies away, then the theme bursts out again in full octaves. At 22 is another threefold ascending sequence, very unwelcome to play. At *delicatamente* we have the subject and its inversion simultaneously, and again in the long *agitato* passage, which is like a veritable storm brewing. *Appassionato* is marked here; but nature has no passion, it is inexorable. Yet, at the two measures preceding the climax *fff*, one can fancy the great pianist excited almost to fury in his attempts to portray the demoniacal shouts, the snapping of branches and their writhing contortions.

You will note the pedal purposely held down till the asterisk, where those mighty octaves should produce something like the noise of thunder. There is no relax-

ing of the tension; for at the three staves the music is simply horrible, and music may be horrible if reason dictates.

At last even nature must sink to repose; and how beautifully the composer brings this about.

It is said of Liszt that his technique was so amazing that difficulties were non-existent; so that he could give his undivided attention, heart and soul, to the esthetic side of his playing. When one speaks with those who were fortunate to hear the great Abbe Liszt, that is the impression always left on his mind.

*A Scottish Tone Picture, Op. 31, No. 2

MACDOWELL

FOR the lover of Romantic Music, here is a piece certain to satisfy. To be able to paint in tones a miniature, through which the sympathetic soul will see the scene and characters portrayed, is a distinct achievement. And this is what MacDowell has done. Written as a musical interpretation of Heine's stanza which appears on the first page, read these lines carefully; then, if ever you have been at a large body of water, recall the surging of the tide on the shore. If you have happened to be there in a storm, so much the better.

The first period certainly depicts the rising of a great wave against the "rock-bound coast." Let it be one great swell of tone to the climax at 13. Then there is a short swell, with a lull that is portrayed in a calmer rhythm of two simple beats to the measure.

The first technical difficulty is the reading, which can be overcome only by slow, careful study. In execution, the first thing to conquer is the time in the first measures. The notes look so much like triplets that young players are tempted to accent them as such. Count six in each measure, with good accent on "one" and "four," till sure of the rhythm of the first six measures. In 7 and 8 the treatment must be different. Practice each hand alone, two counts to the measure, till they can be done

fluently at a rapid pace. Then join the parts, allowing the fours of the left hand and the sixes of the right hand to adjust themselves automatically, which may not happen at the first trial.

Measures 9 to 13 must "lash and roar." Of course you will not pound the keys; but extract every bit of musical tone at your command, especially on those low bass notes. At 14 the rhythm will not bother you if you have the speed of the other parts developed. The metronome marking says two beats (dotted quarter-note to the beat) in a measure. So, at 14, count "one, two," dividing the first count evenly between the two quarter-note chords, and allowing the octave C's to come in on the last half of the second beat. Here is a misprint. The "doublets" should be of eighth-notes, not quarters.

At 16 drop suddenly to the *pp* murmurings of the wind and surf, with a rapid crescendo to *ff* at 19. From here have the left hand part plainly heard and very legato. At 23 make the half-measure beat the same length as formerly; but play only four notes where six have been; and from here the notation as well as the *dim. e rall.* admirably suggest the lull of the wind and waves. This drifts back into sextuple rhythm, at 28.

At 29 we hear the song of the woman at the "high and vaulted window" of the gray castle by the sea. Make it as plaintive and vocal as possible. "Singing, but as from a distance," says the Italian. Notice that it is in the Gaelic scale with the seventh tone omitted, which adds to its plaintive, weird quality. Let the arpeggio harmonies in the left hand be barely heard, though even and distinct.

At 40 this melody melts away, and, at 41, is lost in the murmuring of the surf. From this point the surging of the wind and tide is again portrayed till, at 71, we hear a faint phrase of the song like an echo from afar; and a few melting chords bring us to a peaceful close. Throughout, a most careful use of both the soft and sustaining pedals is necessary. They are well indicated except in the song, where each arpeggioed chord should be held during its allotted time by the pedal, else the bass will sound barren.

One general hint as to interpretation. When an effect, like the rushing of the wind and waves in this piece, is to be repeated later, do not put all you have into its first rendering. Keep something reserved to add to the repetition. Otherwise, on its reappearance, this part will seem "tame."

"MDCXX," Op. 55, No. 3

MACDOWELL

"Softly, with ponderous swing," is the head-line. From the stanza of poetry given on the fly-leaf we have presented a picture of a sailing vessel prosperously making for port. Under the golden hues of sunset, sea and ship are a blaze of gold. No stress of weather is heard in the music, but the irresistible roll of the waves gives a feeling of motion which was absent in the other sea picture. Here is the regular swing of recurring upheaval as the vessel mounts each wave. As the music proceeds we seem to feel, in those angry arpeggios, troubled water and drenching showers of salt spray; but, only for a time, for in that

fine array of majestic common chords at the double bar it tells of triumphant overcoming, almost like a song of thanksgiving. "In unbroken rolling rhythm" is the voyage happily made until the good ship reaches port and sways gently from side to side

What curious sounds we hear in the coda! What do they mean? It must be left to the imagination of the player to put his own interpretation; but, unfortunately, few go out of their way to do more than render the text. Yet, what a chance they have here of bringing what artistic instinct they may possess into play. One feels a certain relief that, in writing these suggestive notes, the composer is no longer able to read them. He may, from his title, "MDCXX," have had something quite different in mind. The ordinary amateur performer seems quite satisfied with a listless, unintelligible amble which, notwithstanding the stated program, is more like a walk in the country; so, with this in mind, the writer ventures these few notes.

Over and over again young players are exhorted to play such small notes *with*, not before, the chord. Here the three chord notes should be G, B, C, the D coming quickly *afterward*. Often some chords are beyond the reach of small hands (see that for five fingers in measure 9). In such case leave out the duplicate lower note. Please observe there is no D natural in 11.

The arpeggios are undoubtedly awkward to play. In the second measure the D sharp is omitted—pencil it in. The best fingering is to keep each group of four notes under the hand—thus, right hand thumb begins, fifth finger finishes, third finger shoved up—and then similar fingering for the left hand. Note particularly

that the arpeggios are irregular, being elongated; the first four notes begin on B, the next four on A. When well played it gives a surging effect like a splash. This passage could be made much easier by dividing the hands above the pedal held down, thus avoiding the usual loss of speed. Don't turn over the page at foot, wait till the double bar over page. The group of twos is a feature of the music and should not degenerate, and the thirty-second notes should be sharp and well defined.

Of B'rer Rabbit, Op. 61, No. 2

MACDOWELL

Besides drawing a clever sketch, MacDowell exhibits a fund of dry humor; he must have had keen appreciation of the funny doings by B'rer Rabbit. Few of my readers will have watched a rabbit at play from high vantage ground, let us say, and have dropped a stone upon him. With a curious obstinacy he declines to run off until he sees from whence danger comes. When, however, he scuttles away to his hole, he will often have a final look round, and the composer seems to have portrayed this rodent impudence.

At the outset MacDowell marks the half-note *tenuto*, which gives a humorous turn to the syncopated subject. The curious fingering in measure 3 will arrest your attention. End each group with the fifth finger, and note that the two intervals of a third occur alongside each other. This is important and will be helpful where this figure is played in mixed octaves, as in measures 19 and 47. The first frisky measure is 6, where you must feel two beats in the measure, not four.

Whether there are eight or ten notes in the group, they are under one slur and should be shot off cleanly; the right hand should be lifted as the left hand finishes the run; and, preferably, there would be no pedal at these points.

The second part, in the relative minor, needs the pedal at measure 25 to sustain the chord, and is best studied first without the accompanying octaves. It occurs four measures later in a more usual setting. The grotesque passage at 37, leading to the subject at 39, is like Grieg's "Puck" (I wonder which was first), and should be played with finger staccato, lightly, in strict time. The frisky measures, 40 and 42, become more exhilarating; and, in the subject in measure 45, the pedal, which would have been hitherto absent, may be generously used, mostly twice in each measure; sometimes, as in 48, once. Most necessary is it in 53, which is repeated in sequence. The final passage, in sixteenth-notes, *must* be played from memory, as the eye cannot leave the keyboard. How wittily has MacDowell hit off the scampering rabbit with his white cotton tail, vanishing underground. Such a *roulade* is effective and enjoyable only when brilliantly and cleanly played, but formidable as it looks, it becomes quite easy if you become familar with the notes, only a matter of slow digestion. If examined, you will find seven notes of an ascending scale from A sharp, hand over hand for three octaves, and then a descending scale to A natural, with the C sharp omitted in each case; no thumb in the left hand. In studying this passage, "the more haste the less speed"; for you are not to learn it in a circumscribed time, and may take your leisure.

To a Wild Rose, Op. 51, No. 1

MACDOWELL

After a "long and dreary" winter, how one longs for the balmy spring and early summer, when the hedge-rows once again are besprinkled with the pale pink wild rose. With exquisite tint, texture, and perfume it blooms, for the most part, like Gray's —

> "Full many a flower is born to blush unseen,
> And waste its sweetness on the desert air."

Just as Goethe touched off this tender simplicity in "Sah ein Knab' ein Röslein stehn," and Schubert adorned the text with his sweet strains, so MacDowell gives us the same feeling. Perfect in form, yet not with the symmetrical beauty of, say, the carnation or dahlia, this little composition conveys the sense of delicate handling; for, of all petals, those of the wild rose are the most readily damaged and will scarcely bear touching.

So in reproducing this little flower portrait, your playing must be pure in tint, tender in texture, and redolent of perfume. Unless frayed by the wind or gnawed by the insidious grub, each pedal is perfect, yet no two alike. Therefore, be not rough in your tone, nor awkward in execution.

Let us try to appreciate its beauty of form.

You, perhaps, know how often music is written in four- or eight-measure phrases or groups; so, here, we start with four measures, with a suggestion of the dominant at measure 4, answered by four more in the tonic. (In the third measure the figure is duplicated; see four eighth-notes.) At 12 a slight melodic change occurs,

and the closing four measures finish in the tonic, with measure 5 inserted.

Now comes the middle section with the opening theme inverted. This inversion of the theme is slightly insisted on at measure 21, which, being *poco marcato* in the bass, should be gently brought out. At 25, the pedal, which heretofore may be used for each measure, is held down for four measures on a dominant organ point. In 41 a feature should be made of the falling tenor voice. At 45 two measures are repeated; and the final codetta of four measures, with its gentle Scotch snap, may possibly suggest the locality of this particular wild rose.

Here, then, is an easy piece, which a tyro can learn, unhackneyed, yet the fruit of genius. We have heard of remote country organists, full of enthusiasm, grinding away for years at the big G minor Fugue of Bach, and *succeeding;* and I know of some young people who say they "do not play the piano," but who carry this sweet little effusion with them, through life, at their finger-tips, without recourse to the printed note.

"Go thou and do likewise."

To the Sea, Op. 55, No. 1

("Sea Pieces")

MACDOWELL

"Ocean, thou mighty monster!"

"With dignity" is printed above the first measure of this little tone picture, and the injunction should denote the manner of performance. One cannot doubt that the composer had more than a passing acquaintance

with seafaring life. He must have gazed his fill on the open sea to have received such an inspiration; and it behooves us who play this piece to draw upon our own memory to feel the illimitable grandeur of the ocean.

It seems to have been left to the lamented American composer to portray the sea efficiently. Our own British composers have given us fine sailor's songs which smell of the salt; but MacDowell has, on two short pages, sketched in this small piano piece his own impressions, which are those of us all. But the handling of the composer is by no means small. It is big in the extreme, almost orchestral; another instance of the ability of the imperfect piano to successfully reproduce, or rather suggest, a grand theme like this.

The everchanging moods of the sea are not here depicted; but perhaps it is the vast immensity of depth which the composer strives to express, chiefly by the grand sonorous bass which is like a rock-bottom. "They that go down to the sea in ships, these men see the wonders of the Lord, and His wonders in the deep" must have been familiar words to MacDowell. So, in the performance, let there be nothing trite or small.

It would be well to cut each measure in half, particularly 7, and count each four eighth-notes. Otherwise, the ordinary young person will, by impatience, mutilate the dignity of good time.

"Well bound together" is the composer's instruction, and for this effect the complete mastery of the pedal is all important. He would very probably keep the pedal down during the whole first measure; and, during the second measure, until the fourth quarter-note, which is worth a pedal for itself. Seldom do we find so many

notes in one measure as here, giving such a rich, sonorous effect. Further, the forbidden consecutive fifths and octaves are no drawback, but give exceptional strength to the melodic outline.

If a student only would listen critically where the pedal may or may not be held down advantageously, he would find it fairly obvious. Even a careless player would not hold it down throughout measure 4 or 7. On the other hand, in 9, the B flat is such a mainstay, being reiterated, that the pedal may go through the measure, and once to each of the following similar measures. As an exceptional disposition, during the closing twelve measures the pedal should be kept down unbroken, sustaining the deep tonic pedal-point, D flat, following out the injunction, "Well bound together."

Young players mostly muddle the time in 7—count the eighth-notes audibly to yourself; and, by the way, the little figure in the bass should be fingered fourth on A natural, and again fourth finger on B flat. Incorrect notes easily come in if the player does not first seek out the right ones. Take, for instance, measure 9, where the middle voices, alto and tenor, run in octaves, and we have A natural and B flat in the bass together. It will be well to keep your index-finger on the D natural thoroughout the measure; one is tempted, in reading, to change the note. Sing the melody of these three measures to yourself, while playing, until they "arrive" not the stationary notes, but the descending melodic strain.

I cannot refrain from pointing out the chord, nine measures from the end, where we find C, D in each hand (this is always a stumbling-block). Also note the repeated B double-flat in the last line, never B flat.

Spinning Song

(Songs Without Words, No. 34)

MENDELSSOHN

THE "Bees' Wedding" might be a pretty title for this little "airy-fairy" piano piece; but the idea of spinning as the accompaniment to the voice has appealed to so many composers that probably this was in Mendelssohn's mind. It is a good specimen of so-called program music. Like most of the *lieder* in this collection, there is here no contrasting thought—just a homely humming ditty such as a young girl might indulge in when well pleased with herself and the world at large. The charming melody is borne upon the incessant rush of sixteenth-notes, which you may take for the whirring of the spinning wheel.

To play the piece well, you must have a light finger, a still hand, and, above all, a loose wrist. The advisability or, shall we rather say, the necessity of a separate study of each hand's part should be apparent to the most casual student; and the longer continued, the better. Even after years of playing, this separate hand practice is absolutely necessary to make it "go" or, shall we say, "whirr"?

All the sixteenth-notes in measure 3 must be equal

and continuous. Do not mind the staccato dots here; they are ideal; but, of course, the staccato eighths and, still more, the sixteenths in 5-6 require the most persistent and searching practice. Look well at the keyboard for each note.

There are several different fingerings current; no two editions agree; and the best course is to take that most suited to the individual hand. For instance, measure 3 *may* have thumb on F or E. Measure 10 *may* begin as an alternative fingering, with 5, 3, 2. All the descending figures in broken fourths *may* be played with thumb on each under note; and this procedure *will* probably repay you in measure 16. The slurring in 17, 18, 19, 20 is all important. In slow practice dwell on the first of each of these notes slurred in pairs; and lift the left hand clean cut at the rests. So many young players allow their fingers to "dawdle" on the keys.

At measure 26 we come to the pairs of slurred chordlets which form such a feature in the piece. Whatever fingering you use, note the cross accent on the first of each two chords. Grasp the first chord ardently, then tenderly caress the second, and you will come near the desired effect. At 60, 62 do not let the extra notes worry you, but keep them all quite equal, unless you are playing with metronome.

The four measures from 73 are very difficult, chiefly owing to the hand becoming fatigued. Particularly weak is the fourth finger on G, in 75, which is unavoidable. Perhaps it would be well to pencil in a *tenuto* mark over it, so that, in slow practice, *rubato*, this fourth finger may be on its best behavior. At 76 we have a broken chord which, easy enough in itself, must not be

"rushed." I would even recommend, in slow practice, a slight *ritard* at the end of each; see measures 12, 14, 41, 43, 45, and 76.

It is amusing to hear how often the tired fingers "cook" the left hand figure, measure 83; for hardly any amateur plays the sixth note correctly. But perhaps Mendelssohn himself would be lenient, if the rest were well and cleanly played. Mind the tied note in 88, left hand. The *roulade* at 92 should be practiced with a still hand, and the left hand chords plucked out crisply. (Mendelssohn named but few of the *Songs Without Words*, the *Spinning Song* originally being without title.—Ed.)

Spring Song

(Songs Without Words, No. 30)

MENDELSSOHN

The story that the accompaniment to this song was the outcome of the invasion of young children upon the privacy of the composer at the piano, bears upon the surface the impress of probability. You may picture him pushing away his little tormentors, first with one hand and then with the other, and yet, either by finger or pedal, sustaining the new-born melody.

"Spring Songs" are always blithe and full of hope and promise, and this one is no exception. We all agree that, in the gentle flow of song, there is a certain open air feeling of warmth, perfume, and sound of birds, which only the musically sophisticated may appreciate. This feeling arises perhaps more from the pretty arpeggio accompaniment than from the melody.

As in most of the other "Songs Without Words," you are asked to play a melody, and to accompany it partially with the right hand, without disturbing it in the least. The left hand work is divided between the bass octave and the little broken chords. Try to hear in each measure three distinct parts: first, the melody; then, the bass and two arpeggios combined in the complete accompaniment. The *cantabile* cannot be too full of tone; the *arpeggio* cannot be too brilliantly, though delicately, played; the octave cannot be too lightly touched.

A small hand is handicapped in the attempt to hold down each key, for instance, in the first measure, where, in the first inversion of the A major chord, the fifth finger on the black key is risky. It is apt to slip off; but the pedal may come to the rescue. Besides this, you should change that finger to the third, so that no break is made in the melodic group of five notes. It is little use doing this if the tone be disturbed, and, therefore, eye, ear, and touch must be critically brought to bear upon the question. Think of each little *arpeggio* as having equal notes, not the larger printed final eighth note as being any more important than the small thirty-second notes. So, however slowly you begin, let the accompaniment be brilliant and plucked crisply out, like a harp. A steady hand is requisite, or the melody note will be shoved off. It is a good plan, in separate practice, to play the left hand chord of each measure, say, four times, then three, twice, and finally consecutively, without the bass notes. This may be done quite broadly and firmly; and, if you can identify each chord —for instance, measure 3 is supertonic, measure 5, the

dominant seventh—so much the better will you play it, and the sooner and safer will you commit it to memory. There are certain chords that small hands will be glad to shorten, as at measures 1, 27, 29.

Make the pretty ornament at 24 sparkle. The first note of this *mordente* should sound exactly at the same time as the bass note A, and not before the note for the left hand, as amateurs so often are heard to execute it. The F sharp and A should be very light and crisp, while the G sharp sings out round and full with its proper tone value as a part of the melody. In the chords which follow, as well as in those of measure 26, it would seem superfluous to mention that all the tones should be sounded at precisely the same instant, were it not that the editor has heard them so frequently bungled. Nothing is less artistic nor less finished in playing than the allowing of one hand to sound its tones of a chord before those of the other.

The different accompaniments to the same melody, measures 29 and 33, must be compared and understood. The D sharp of the melody is a passing note—accompanied, the first time, with the tonic chord of E, the second time, with diminished seventh chord of A sharp. On the last half-beat of measure 30 the B and D sharp below the treble staff, and the B on its third line should be treated as a single group of three notes and should be executed smoothly and connectedly as a light embellishment of the A, regardless of their being printed on separate stems.

Measures 35, 36, 37 have the melody and harmony over a pedal note on E. Measures 39, 40, 41, and 42 are each enriched by a full chord as accompaniment to

the last tone of their melody. These chords should be quite organ-like in their character and should melt into the harmonies which follow. At 43 the four sixteenth-notes of the first melodic motive begin a *development* which leads, at 47, into a pretty *cadenza* which must be done quite elegantly, with a slight *ritardando* toward its close, to prepare the ear for the return of the original theme, at 50. At 58 a minor seventh on the tonic makes its appearance, too fleeting to establish a modulation, but beautiful in the color it lends. Compare it with 9; also notice that at 59 the bass remains on A instead of the first inversion used at 10. The pedal is necessary throughout; but so much has been said about its "clean" service that the student is referred to other notes. (The title, *Spring Song*, inseparably wedded to this piece, was given it by Stephen Heller.—Ed.)

Esquisse Venetienne, Op. 73, No. 1

MOSZKOWSKI

E can hardly call this a "well-known solo," but, besides being an attractive piece, you will find in it much instructive material. Each composer has some mannerisms on the keyboard and Moszkowski has many. There are several passages which, no doubt, came fluently enough to the composer; but the student has often a difficult task in assimilating these idiosyncrasies. For this reason it is good to study the modern style, where work is often not well placed on the keys. Moszkowski's music is classical enough, clear-cut and fashioned like Mendelssohn, whose passages always lie well under the hand; but Moszkowski exacts a sudden twist and often necessitates the thumb on the black key, as in measure 56 (on B flat) or in 86 (on G sharp).

In all Venetian sketches the water and the gondola are ever present, and the minor key is, by custom, the mood; but the major asserts itself joyously and we see the flutter of flags and feel the sunshine in the merry thirds and sixths. At 35 we have a typical Italian vocal melody which induces one to join in with voice.

Note that in measures 1, 3, 5, 7 the melodic phrase contains the preceding eighth-note, or else half the charm of the boat movement will be lost. The pedal will help you to feel the strong measure accent. At 8

begins a figure of sixteenth-notes, seven times repeated, which young players often maltreat. They are *not* triplets, but a slight accent should be felt on the middle note of each group, which is to be played with the third finger. Count two threes in the measure, accenting the middle of each measure. Such advice is, of course, intended for those who usually spoil the time, and the writer knows from experience there are many such. We now come to the trill over three eighths in the same hand, always a difficulty; but if you determine how to arrange the trill notes you will succeed. Play four to each of the first two eighths and five to the third, including the printed turn notes.

The printed fingering at the first change of key is "far-fetched." I would suggest something simpler. At 21 begin with first and third, and use the same on the third of the sixteenths. In 26 put your left thumb on D; at 33 use the fifth finger on C in the bass.

The melody at 35, before mentioned, must be very broadly played, and with pedal to each note; indeed, twice in each measure, all down the page. In the three-octave scale of A, in 53, put four notes to each count except the last, which will have three. Finish out the scale before you attack the B flat chord (which is the flatted supertonic). The new passage, 54 to 61, has been already noted; but let me add a word of warning to the young player to sustain the top tied note.

We now come to the coda with its passage of combined scale and chord, measure 86.

The pianissimo *arpeggio* has only one fingering, the fourth on the F sharp; and the last chord may be more easily played by crossing the hands.

Etincelles, Op. 36, No. 6

MOSZKOWSKI

This is distinctly what is called a "bravura" piece, and is certainly apt to cause astonishment. As an encore, played by our best pianists, it satisfies that class of hearers who think of *technique* before anything else. The brilliant run, interwoven like a garland, divided between the hands as an incentive to speed, is an old device of Bach who invented some marvellous passages in this Chromatic Fantasia. The eight measures, beginning with 25, are difficult—there is continual change of key, the minor seventh falling a semitone (note the exception). The fingering in the alto part is alternate, and in 28 the right hand B flat repeats the left hand note; such little points should be noticed, for they all add to the difficulty if neglected. At 30, retain the fourth finger, right hand, for the next measure; it may seem an odd suggestion, but I find it pays, for the sudden change of position, in 31, demands the sight and flight of an eagle.

Let us now examine the following four-measure phrases at 33. We find four measures of subject answered by four measures starting with *stationary* bass; then four measures answered by four measures of *modulating* bass. These sixteen measures are repeated in another key, but end on F major, the dominant. This is well worth noting, as the eye is better employed watching the keyboard than the printed music. At 65 the left hand widens on itself, so to speak; the little group of three ascending notes begins always on the note it left, the thumb note.

Measures 88 and 96 are difficult; use no thumb, right hand, it is too clumsy. Measures 105, 106 are exacting. The stretches in left hand in 109 may have to be shortened, in which case keep the thumb on B flat and omit the E flat. The acme of difficulty is reached at 281 with the four two-measure real sequences. The long brilliant cadenza, 297, can be made very effective. At 305 use the third finger, right hand, on D all along. At 319 is the chord of the flatted supertonic, C flat, more readily recognized as B major; and the best way to finger it is Moszkowski's modern way, thumb on C flat and fifth finger on B flat; the left hand is in extended fingering.

The study is a very useful one technically; there are not too many staccato studies. Superficial and meaningless as music, the notes may fly off the keyboard like sparks from a blacksmith's anvil. It makes a most excellent piece for the mechanical piano player; reeled off at high speed, one grows quite envious of the perfection of precision which fingers can never emulate. However soon one gets tired of its tinkle, most pianists have a place for it in their repertoires.

Serenata, Op. 15, No. 1

MOSZKOWSKI

The Italian word (says Grove's Dictionary) means, literally, fine weather—more especially that of a calm summer night. Hence the term "serenade" has been applied, by general consent, to the song of the lover to his lady, beneath her window, accompanied by the convenient guitar. In Moszkowski's example we get

simplicity, melody sensuous in expression, and the guitar-like accompaniment true to nature.

Like thousands of other short pieces, it is written in what is called "*lied* form"; viz., a theme, a contrasting theme, and the first theme repeated. It adds very much to your appreciation if you examine the form of short pieces such as this. When this habit has once been formed, it is useful in memorizing. You then would see, although no fixed rule, that they follow a certain order of key relationship, excepting, of course, songs which are governed by the words.

Besides being attractive, the *Serenata* makes a capital teaching piece.

The first bass note, like all on the page, must be lightly touched and deftly caught with the pedal, which is used twice in each measure. Practice the whole page, left hand alone, until it sounds clean and sweet.

Do not raise the first quarter-note when you strike the thumb note. Remember, the thumb is, generally speaking, strong and clumsy, and the little finger weak and uncertain; but here the treatment demands the reverse. Respect the "tenuto" marks placed over the notes; and, wherever they appear, make a good, full-sounding tone. Measures 9 and 10 demand attention for the part-writing; use not much pedal here, or the effect would be blurred. At 17 make the melody of sixteenth-notes in an even stream, whatever happens to the detached notes beneath. But, before we leave this page, look up your thirty-second notes and make them bright, and especially the grace note in 18. The other grace notes, in 6, may be broadly played as a part of the melody.

After the double bar the melody and harmony, beginning on the subdominant, is as fresh and welcome as if it were in a new key. The double notes, *fuocoso*, require firm handling; but do not neglect to study the left hand alone, with pedal as suggested before. Measure 21, *rinsforzando*, is taken somewhat slower, giving a chance for the thirds to stand out clearly. Practice the right hand thirds contained in the second beat over and over again, but do not use a poor fingering—place the little finger on the grace note, the thumb on E, touching their keys at the same time. Further, practice the four chords without the intervening bass notes, so that you may remember them and that your attention may not be diverted from doing justice to the melody. At 21, 22 the tied notes are generally overlooked. In 24 each group of four notes begins where the last one ended; and each might be repeated, for practice, with its chord, four times, then twice, and lastly taken in regular order, with pedal to each chord. The three moving groups of eighth-notes, beginning in 27, are not easy, especially the inverted triads. The cadenza, at 30, is the chromatic scale; so look at the keyboard for each note until the dissonant A-sharp, the pianissimo, is brought in; and you may indulge in a *molto ritardando* before the reappearance of the subject.

Play the octave bell-like notes, at 40, lightly (note that the grace note is tied to the following A) and the *marcato* ending very leisurely, not forgetting the thirty-second note. For such a short piece, numerous points have been mentioned; but, from experience as a teacher, none too many.

*Menuet from Symphony in E Flat

MOZART-SCHULHOFF

HIS *menuet*, truly Mozartian, taken from the symphony in G minor and arranged for piano by Schulhoff, is one of the few classics in dance form which really carry one into an atmosphere of the ballroom. With the flow of its stately rhythm and well-defined melody, one's mind instinctively calls up the courtly scenes of the past, when, as ladies in powdered hair and flowing silks, and gentlemen in perruques, satin breeches, and silver-buckled slippers, our ancestors courtesied through their stately dances.

Technically within the reach of an advanced third grade pupil, it requires genuine musical ability to do it justice. Throughout, the movement must abound in grace; yet it must always preserve its dignity. At no time must there be a feeling of haste. Our great-grandparents always took time to do things in a *proper* manner. So repress your boisterous feelings for another occasion.

The first phrase of four measures "sets the mood," so to speak. Let the first beat of each measure be well emphasized. Take the chords with a firm grasp, not a stroke, and have the staccati of 2 and 3 very even. In 4 observe the rests religiously. In 9 and 10 notice the rests in the melody, on the last half of the second beat, while the accompanying harmony is sustained

and slurred off to the chord on the third beat, which should be quite light. In 13 emphasize the chord on the second beat, since it begins a slurred motive; then glide gently to the following beat and the first one of the succeeding measure. Measure 14 is treated similarly.

The second period, beginning at 17, is mostly staccato, which should be, as far as possible, with a finger touch (snappy). Notice the first two notes of 21 and 22 are slurred. Drop firmly on the first and let the finger lightly touch the second and leave it promptly, without a jerk. Measures 23 and 24 are pure legato, with a slight ritard. At 37 the first theme, which has been in process of repetition, takes on a new cadence. Touch the grace note exactly with the treble C and the bass octave, allowing the treble F to follow immediately. Be sure to release the grace note as the principal note is sounded. At 39 carefully phrase out each little motive of eighth-notes, while the harmony is sustained beneath.

At 45 the *trio* melody must sing in the best violin style. Very carefully phrase out the slurs and let the accompaniment be but a subdued background for this charming air. At 58 (it will be 66 if the eight measures from 45 are printed twice instead of repeating between double bars and dots) the turn will be C, B-flat, A-natural, B-flat, very evenly, on the last half of the second beat.

Carefully observe all repeat marks—classic "form" demands it. Also, all rests should be scrupulously *not played*, but allowed to be in silence, a feature too frequently neglected by amateurs. Use the pedal sparingly and neatly. Most reliable editions indicate it wherever desirable.

Melodie, Op. 16, No. 2

PADEREWSKI

THIS piece is one long mellifluous strain, constructed, if we may use so prosaic a word, in the familiar "song form." Melody here comes as readily to the composer as the song of the nightingale which pours forth its golden notes, unbidden, with artless ease. The form is as follows: an eight measure phrase, with enriched repetition, a middle section still more rich in imitative work, lasting to the cadenza, and the theme again at 37, with a highly developed coda which may be said to begin at 53.

The touch required for the opening *cantabile* is that "kneading out of the notes by the fleshy part of the finger, with the keys pressed as though with a boneless hand and fingers of velvet; the keys should be felt rather than struck." So wrote Thalberg, who himself possessed an extraordinarily rich and full tone.

First, I would have you appreciate the painstaking way in which the work has been fingered, leaving nothing in doubt; although in one or two places, at 19 for instance, it is fingered only for a large hand. Yet the fingering of this measure is instructive—the object is to permit the upper, slurred notes of the left hand to be legato. The melody is marked *sonore* and may be played with a big, sonorous tone such as described here-

tofore, taking care to phrase it according to the slurs. The accompaniment all through is difficult and deserves to be studied alone, with the pedal, from start to finish, until it sounds as free and easy as though you had three hands, one for the melody and two for the accompaniment. At 10 an obbligato part appears, taken from the ninth measure. The execution of measures 10-11 is not easy. The sliding fingering in the melody, at 13, shows you again how all important is the carrying forward of the tone.

The second strain begins at 19, with the same rhythm as at 3, showing no great contrast; but the added interest is in the canonic imitation, a measure later, in the left hand. This is no mere accompaniment, but an additional melody, albeit the same. If you mark the melody notes of 19 and the tenor notes of 20, also at 23, 24, preferably with a red pencil, you will see my meaning and imitate the first theme. Make a ritard at 22. The following passage of ten eighth-notes and one quarter, at 27, is thrice sequentially treated, but this time not in imitation; instead, there appears a new accompanying theme. The left hand of these measures is particularly hard to play smoothly, with equal prominence to the upper theme. Do not slacken or lose your hold of the tone in 33, but keep it up strong till the melody returns over the page, with full *forte* tone. At 41 the reviser again shows us how careful he is not to break the *legato* melody; slide the two thumbs on the tied note without striking again. At 43 a good command of the keyboard is necessary; you "must know your way well about." The left hand chords, marked with a wavy line, at 49, are difficult; also the *con*

passione measures will require practice before freedom and strength are obtained. When the leaping accompaniment has been made comfortable, in 75, the final melody at the *calando* must be played with Thalberg's touch.

Minuet in G, Op. 14, No. 1

PADEREWSKI

How welcome was this charming minuet as played by the composer when he first came to this country. His inimitable playing sent his devotees by thousands to the piano to add this fashionable piece to their repertoire, and, if possible, to imitate the master. Those little turns and trills remain still in memory, and the antique dance, as he played it, showed that the work of a great artist could yet be simple. No straining after effect, which would have spoiled it. The stately *tempo* suggested the old-time ballroom with its peruke and powder. It took one back to the time of Mozart. The turn, which is such a feature here, consists of the same five notes, C, D, C, B, C. It begins in each case with the second finger, and must, whether it goes up or down, be rhythmically played, all notes of very even length, and the group taking no more than the value of a quarter-note. In other words, "perfect time must be kept," and in nine cases out of ten this warning is necessary. As a rule, impatience shortens the second beat, and the turn enters too soon.

The dotted note, measure 7, is "imitated" at 8; so, if anything, let the second dotted note be longer than the

first. The *acciaccatura* at 9 should be, as the word implies, a crushing note; the little finger must slip deftly down from the black key. The pedal is marked here for the first time, and if you can only wait till this measure, the effect is delightful. I will not say the pedal is not used except where marked, but there are always certain measures where it should not be used; for instance, 16, 20, and following; yet some would, for the sake of increasing sonority, use it slightly at the octave passage of 24. Play the six notes of 16 properly finished out; so often our intentions seem to overlap, and we premeditate the chords of 17; perhaps a slight ritard will help matters. The chords at 18 are rather wide and, therefore, often erratic, they are E minor, A major with a seventh, and D major, the new tonic. At the double bar there are twenty-four eighth-notes in an even run. Do not break it nor run away with the octaves in an amateurish way.

The pedal is again a feature at 28, and then it should be absent at 32 until marked. The *Cadenza* is best learned by getting thoroughly into the ear the six notes beginning on E, which are repeated, each time an octave lower. The last two notes are for the right hand, but take care until the very end of the cadenza to have only one key down at a time. The pause note should be struck like a bell and held tightly down without impatience; it eventually sinks down chromatically. As a rule, young players do not value a pause, but we older players have more restraint and enjoy the tone melting away.

At the double bar Paderewski directs the melody should be played "with force," which really means here,

with a full voiced, singing tone, not subdued as at 53. The pedal, although not marked, may be used to each bass note. Analyze the passage and you will find the four-measure phrase is repeated in sequence, the whole sentence being repeated as an echo. At 61 begins a dominant pedal which lasts in inverted form all down the page. The left-hand horn passage, at 61, is fingered $\frac{2}{5}$, $\frac{1}{4}$, $\frac{1}{2}$; similarly, at 63, 65, 67. There are two distinct ways of treating the trill. For young players it is best executed in sixteenth-notes (four of them to each beat); more experienced players will be able to make a quick, melting trill. Begin each group of four melody quarter-notes with the third finger. But there is the difficulty of making a clean turn in the left hand during the trill, which affords young players some trouble. If insurmountable, I would permit the trill to halt somewhat, but on no account must the turn suffer; that must be as melodious as in the first measure of the minuet. The dotted quarter-note must not be impatiently shortened; it is equal to six sixteenth-notes, and one or two additional slow notes may be added to the *rallentando* trill. In the Coda (which, by the way, Paderewski did not always play; perhaps it is a modern coda added to the antique Minuet) the trill chain is played with the thumb *only* on each printed note. The sixteenth-notes will thus be in groups of four, five, five in each bar. The best way, if you would take the trouble, is to write them out and finger them. The fingering to begin measures 133 and 134 is first and third finger.

*Polish Chivalry

PIECZONKA

OLAND, with all her glorious memories of the past, has long been a theme of "song and story." Chivalrous, gallant, proud, fierce, martial, and yet highly refined; such are the qualities of this noble people. And such are the properties of their best music. The selection we now are to study is full of vigor and serves well as a preparation for certain Chopin pieces.

The four introductory measures should be done broadly, with a large, full tone suggesting a trombone. Or, is it full orchestra in unison? The last note of measure 4 begins the first theme. Draw out a full tone and linger on it slightly before finishing the slur more lightly on the first note of the next measure. Have the next tone to "ring." It is the accented second beat which is a distinctive feature of the mazurka. Those four thirty-second notes must come in on the half-beat and "whirr" up to the E.

Have the grace note, at the beginning of 7, very bright, and the *castanet* rhythm very crisp. Throughout the piece, exaggerate the dots of the eighth-notes and correspondingly shorten the sixteenths which follow them. In 11 and 12 of the passage marked "Gallantemente" (gallantly) let the movement slacken as

the crescendo is developed, giving it the "swagger" of a young military officer. Give the scherzando (17) a flourish as the dandy of the regiment would twirl his cigar. Hold the long notes of the bass their full time, and with just a little emphasis. Linger slightly on the sforzando B-flat of 18, and end the section with a snap.

In 21-22 we have the "pattern" which is repeated in 23-24, in D minor; in 25-26, in F major; and is handled rather freely in 27-28. Do the octave passages "brilliantly." Notice that the transpositions of the sequence are exact in both melody and harmony. Begin softly at 21 and work up a fine crescendo to 28, where you will make a slight ritard to introduce the return of the first theme.

The "trio" theme, at 45, is sly, tender, coquettish. Linger slightly on the first of the slurred thirds, second beat of 45, 47, 49, letting them resolve with a seductive tenderness to the tones which follow. You might hurry slightly the measure after each of these, to "catch up" the time lost, and thus balance the rubato. Hurry 50-51 and ritard 52 to prepare the re-entrance of the leading motive. Put all you have into the melody at 61; at the same time sustain the counter-melody of dotted half-notes in the bass. Develop each slur as outlined elsewhere. Observe the notes tied over the bar at 66-67; so many disregard this. Also, begin a *ritard* right here. In 68 put your very best *singing* legato into those E's as they descend by octaves, further developing the ritard and leading into the first theme, into which you must put more vitality than on its first appearance, else it will seem stale.

While the mazurka is strictly a dance form, yet in playing this one I always feel its idealized and romantic qualites so strongly that the dance rhythm seems to but clothe a soul too full of the heart quality to plod along at a regular pace.

Prelude in C Sharp Minor, Op. 3, No. 2

RACHMANINOFF

This piano piece is an instance of the "barbaric revelry" with which the young Russian school blends their Western thought in such a fascinating manner. I have never been in Russia, the land of bells, but I have heard the Cathedral chimes of Cologne, on a festival, when the streets seemed inundated with the glorious bell-music. Perhaps, owing to their enormous size and weight, the ringing of such bells has a greater dignity and splendor than that of our own. In this Prelude one instinctively feels the vibrating hum of bells. Glinka relates in his memoirs how the great religious ceremonies of his church filled his heart with poetic enthusiasm. He says when a boy he was, above everything, ravished by the sound of the bells, and imitated their tones by pounding with all his force upon the brass and copper vessels in his father's house.

The piano being an instrument of percussion, its tone dies away like a bell; and the deep notes of the modern piano with its full resonance may have suggested this medium to the composer. When spelling out the difficult chords, may I plead for the poor instrument,—

do not, as it did with Glinka pounding his brass instruments, let your vigor run away with you and make it cringe. When you have mastered the Prelude, then occasionally you may give your enthusiasm full play. Of course the pedal must be used for each of the first three bell notes; for, when the pedal is down, all the strings are free to vibrate, and, in a well-tuned instrument, the richer are the resultant harmonies. Even if you strike but one string, others will actually vibrate in sympathy. Therefore, see that your pedal is down before you sound each "clang."

The eighth-notes which begin at measure 3 may, if you like, be considered resultant harmonies from the underlying bell notes, just as I heard them fill Cologne with their music. At measure 7, that dignified movement of the eighth-notes (perhaps representing the swaying crowds in the streets) need not disturb your equilibrium, although the pedal will be down throughout the measure. In 8 use it four (or eight) times, or else the effect will lose breadth. Notice the forbidden consecutive fifths in 7-8, which give it such a barbaric touch. At measure 13 make a real legato in the sixths, which is for the first time feasible.

The middle section is mostly on a tonic pedal and very agitated. Why so agitated? Well, for the sake of contrast! Perhaps it is the turbulence of the populace on some stirring occasion. The outburst beginning in measure 36 is tremendous. Count this passage aloud to develop and preserve accent and rhythm.

At 44 the great bells clang out the theme once again, and before you can play this four-stave score you must become familiar with certain chords. In the last chord

of 46 and 47 the B sharp is easier read as C natural, which appears in the next measure. Measure 52 should have a double-sharp on F of the fourth chord for the right hand. So many young players shorten the quarter rest in 56. It equals two eighth-notes, which should be "counted." In the last measure but one there is a half-rest which should receive its full value.

The Prelude is full of fiery exaltation; set in the usual Russian minor key; drawn in big outlines, and gorgeously colored.

La Fileuse, Op. 157, No. 2

RAFF

This is a piano piece, pure and simple, and seems to have been suggested by the *genus* of the instrument. Like a *Song without Words*, there is no contrasting thought. It is just a pleasant melody hummed by a girl over her spinning wheel. The whirring of the wheel is produced by the graceful arpeggio divided between the hands, and the song is "sung" by the little finger of the right hand, the whirring going on unceasingly, but the voice part intermittently. Raff had a great gift for melody, and even in this figure of accompaniment he is melodious.

Be sure you lift your left hand well up, in measure 1, after it has played its three notes. Never mind if it looks showy, so much the better here. Try to link these notes for the separate hands until you can do them with zest and relish; then, at measure 14, let them go off in "bravura." The effect aimed at should be great smoothness and distinctness, with the accompaniment

so well knit together that it sounds as if played with *one* hand. The left hand begins and ends measure 16; but the right hand has the additional task of carrying on the melody.

The difficulty is to make the melody "sing," and yet, with the same hand, to do justice to the moving accompaniment. What makes it still harder is the wide stretch sometimes demanded; but later we will see which measures must be altered. In this particular study I have always recommended the use of what I call a "wheel," by which is meant a technically difficult section (which it may or may not be necessary to alter), to be repeated over and over again until, by constant repetition, the discomfort, or the trick (which, probably, Raff could do to perfection) may be overcome. For instance, in 16 pencil a ring round the eight notes which begin on D-sharp, and repeat them over many times. Other "wheels," at 18, 26 (more difficult), 30, and 32; but you may experiment yourself and find the remainder. The novelty of the motion is the curious call on the index-finger to move its tip to the next scale note.

The notes you probably will have to omit are the fourth from the end of measure 24; similarly, of 27. (For small hands, each of these may be taken by the second finger of the left hand, followed by 3, 1, on the descending arpeggio.—ED.)

The fingering at 71 is optional: try 4, 2, 3, 1 for each group of sixteenth-notes. Those few notes at 90, which form a connecting link, often are hurried and spoiled; but the "bugaboo," mostly with amateurs, is the passage at 104. If you will measure off six and

four notes alternately from the thumb, it will help you. (In measures 104, 105, 106, 107, if the first two notes of the first and third counts are played by the left hand, the execution will be simplified. Also, in 109, play the first note of each beat with the left hand.—Ed.) Black keys predominate, and, therefore, there is little fingerhold; but the disadvantage is repaid by the beauty of the rare key

*Etude de Style

RAVINA

This brilliant and interesting composition, sometimes known as *Thistledown Fancies*, typically fulfills the offices of an *Etude*—a study in the form of a piece. It is a real pity that its more fanciful name is not more prevalent, to eliminate the prejudice of many younger minds against using anything in the form of a study as a piece. It is far more musical than many a composition with a highly poetic title.

The secret of success in its rendition lies in the careful study of two figures. First, let us give attention to the accompaniment. It begins with a staccato note marked *p*. Do this with a very light touch. This is followed by G on the fourth space, then the chord, C-E-G, above the staff. In the best editions the proper execution of these is indicated by a diminuendo mark beneath them; that is, the G is to have greater stress of accent than the chord which follows. Now this is the very reverse of what is usually done. You see, there really is a syncopation of accent here. The stress which regularly would fall on the second beat is brought back

to the last half of the first one. The G is taken with a firm grasp of the little finger; then the chord is done lightly and neatly, by a very careful dropping touch.

And now to that persistent figure in the right hand, of four thirty-second notes slurred to a staccato eighth. Have the group of notes well in mind, with every finger ready for its duty. From a few inches above the keys drop the hand, allowing its weight on the finger used to accent the first note of the group. Let the other fingers fall crisply, in succession, the staccato note at the end of the slur being light and vanishing much as the voice falls at the end of a sentence. Be certain this last note is *not* done with a "whack," the sure badge of the amateur.

The beautiful run, beginning at the end of measure 8, is worth careful study. All editions I have seen are well fingered here. If done quite slowly, till the fingers become accustomed to their changes, it should give no great trouble. Only be careful that the notes remain very even. The passages beginning at the end of 12 and 16 will need similar attention.

The double bar in measure 18 has nothing to do with the time, but shows the close of a musical period. Do not let it disturb the rhythm. The second period, beginning here, is full of strong contrasts in power. Observe carefully the dynamic markings.

At 25 we have a brilliant descending *arpeggio* of the diminished seventh chord on D sharp. Do it with dash. This leads, at 26, into the key of E (four sharps). Observe the *pp e delicato*. At 30 a sudden change to A minor is made. Beginning at 34, give especial attention to the arpeggio chords for the left hand. Sound

each tone by a crisp, individual touch of the finger. Do not place the hand over the chord and then give it a "shove" to the right, which produces nothing but a blurred, muddy effect, not the distinctness so characteristic of such chords on the Italian harp from which the effect is borrowed. Let the *rit.*, in 43, lead by a slight and graceful "slowing up" to the return of the first theme, in the next measure. The last measure of the piece should "ring clear," which brings us to a proper close.

La Chasse, Op. 5, No. 1

RHEINBERGER

It requires a considerable command of the keyboard and endurance to play this hunting song with the requisite "go." Horses, dogs, and men go flying pell-mell across the country, and therefore a leisurely canter would be a tame rendering of such an exhilarating scene. But, however willing the spirit may be, the flesh is often weak; for the rapid octaves (and in contrary motion) call for a well-made, strong, and, if you have it, a large hand. Sometimes small hands can negotiate a difficulty better, but here a wide grasp is of great advantage.

Returning to the musical aspect. Is it not a triumph for our art that in the few notes of the leading figure it can conjure up before the mind's eye the excitement and good-humored jollity of the sport? The only approach to a song is the middle section, in A flat, where the pace permits of vocal effort; but elsewhere, indeed, all through, the chase is kept up with unflagging energy

and breathless speed. Even the untutored listener can appreciate the regular, recurring rhythm, the first perception of which arose ages ago in the dawn of music, probably from the sound of galloping horse-hoofs.

The use of horn notes is also a feature, for there never was a hunting song written without the "tootle" of horns. This galloping effect is largely due to the curious interposition of the left hand, always a double note on the weak beat. By a curious coincidence, as I write this, sitting in a lonely cottage in the middle of a field, I am startled by the galloping of a cart-horse, and the rhythm of the hoofs might be set exactly to the music of this particular hunting song.

It is an axiom in modern fingering always to change fingers on a single recurring note, as at the first of the piece. It may be a little more trouble, but it is worth while, for the sake of a clean repetition of the sound, to begin 3, 2. Further, it is usual to raise the finger at the end of the slur; so you may pencil in a staccato dot over the C and all the similar places. Notice that in measure 2 the second finger remains on B flat. At the broken chord, measure 3, look well at the keyboard and recognize each chord. Measure 6 is unusual, but learn to like the discord at the end of it. The "tricky" arrangement of the octaves in measure 11 will need to be overcome, and the finger must come down "in a lump" on the special accent. Measure 12 needs finger staccato in the treble and wrist staccato in the bass; and your eye must be on the keyboard; you cannot afford to look away. To do this, become familiar with the simple progression of dominant and tonic.

After the double bar we have two measures raised

sequentially a third higher; the two which follow and the contrary and outward motion of the octaves must be watched, although you cannot look both ways at once. Keep the pedal tight down so the deep bass note sounds firm below the ninth and the top of each phrase. The sustained melody notes in measures 19, 20 are very difficult to hold with the weak fourth finger, but there is no other course open, unless it be the excuse of a small hand. The left hand repetition would be quite easy for a large hand; but these two measures are perhaps the hardest in the piece. The double passing notes, measures 21, 22, 23, need inspection; play them apart from the context with similar fingers (1, 2, in each hand) like a double trill, the left a semitone below the right; then the difficulty of reading will be obviated, and the memory encouraged. Of course, you will notice the threefold descending sequence.

In the *Trio* we have another "tricky" motive which you must master. Notice that hitherto the second eighth-note has been played by the left hand, but here the right hand takes it. Fortunately, many young people learn such a passage without any trouble; but the earnest student will not hurry his mental digestion. At measure 42 we have the rarely written chord of A flat minor and at 43 the still rarer chord of D flat minor, with which you must become familiar; but at 44 and 45 I would advise you to consider the chords as written in sharps—namely, E major and B major.

We now come to the *bravura* passage, the difficulty of which will vanish if you examine the modern octave-crossing, at measure 48, on the chord of the diminished seventh.

Melody in F, Op. 3, No. 1

RUBINSTEIN

THE best possible lesson in playing this piece is, unfortunately, no longer at our service. Only those who have heard the composer "sing" this melody in his own inimitable manner can recall how his fingers dwelt so caressingly upon the keys,—and then strive to extract the same sweet tones. With muscles of steel and wrists like those of a smith, he could yet touch the keys with gossamer fingers and produce sighs such as we are told come only from the summer night breeze playing upon an Æolian harp. Rubinstein's piano playing leaves a fragrant memory undimmed by the roll of years. I would urge those who wish to excel to listen to a first-rate pianist whenever opportunity occurs. The impression he left was that of extraordinary fulness and roundness, each note of the melody being quite distinct in quality from the accompaniment, not only in volume, which was quite astounding, but also in tone-color, a gift he had in the most remarkable degree.

But we must descend from these altitudes and set about the study of the piece. Chiefly to be noticed is the important rôle played by the pedal, which even may have given birth to the melody itself—probably it suggested the technical treatment. The trick of using the

pedal so as to join two separate notes, struck successively, let us say, by the two thumbs, is not easily learned. It comes only from listening attentively and by repeated careful experiment. Sometimes, by chance, the exact moment of correct pedaling is hit off. This reminds me how much more critically we should listen to our own performance. Young pupils are, as a rule, bad listeners, and are so concerned with their own actual playing that the habit of critical listening is seldom if ever formed. I am not alluding to false notes or other delinquencies, but to the touch and to the quality and duration of the sound.

You will first notice that the tune is divided between the two thumbs alternately; and, to render it properly, it will be well to practice it without accompaniment, with the thumbs alone and the pedal. Another good plan is to play the melody with right hand alone and point to each printed note with the left simultaneously, until the rendering becomes familiar and pleasant. One way to strengthen the strong notes is to weaken the weak ones, the result of contrast. Take, for example, the first left hand thumb notes in measures 1, 2, 3, 4, which must be reduced to a minimum; this is difficult, for the thumb is a very strong, assertive member and is not easily held in check. Music has been printed with such melody notes in red, and may be of some use to some students; but a pencil line drawn from note to note may be shown to the master; and this would be more effective because the task would bring its own reward.

One feature of the song is the accompanying chord to the passing note at 33, a beautiful effect. At measure

41 is a pretty effect characteristic of the Russian languor; and a similar effect, at 122, is produced by another chord, the subdominant minor.

There are also two "links" at 49 and 89. Perhaps, if you look at 15, you will see by the small "link" of three quarter-notes what is meant by the term. Both the longer ones are made of the descending and ascending chromatic scales respectively, and form a modulation to the tonic. May I suggest as a help to the right hand, at 49, the third finger followed by the second finger to be used in each measure—this gives logical coherence of fingering which assists the memory—the ascending scale, with its accompaniment, is still harder to memorize.

At 110 a second voice comes in—use the pedal twice in each measure—give out the tenor melody with the richest tones. At the second beat of 118 the two notes need not be played with crossed thumbs, as so many young players botch it; take each with the thumb nearest it.

The Melody in F is not typical Russian music, but might have been written by Mendelssohn, except that there is here and there a faint odor of that languor which characterizes the modern Russian school.

Romance in E Flat, Op. 44, No. 1

RUBINSTEIN

The extensions in the left hand part call for your first attention, especially if your hand is small. The third measure must be repeated very often; also 5 and 6. And you may ask, "Why stop here?" for the left hand part, from start to finish, demands special study. I answer, that the habit of concentrating your attention locally on certain groups, some harder than others, or harder in conjunction with others, is strongly to be commended. I cannot refrain from asking you to learn the new groups, beginning measure 26, if possible, from memory; and, if you can recognize each chord as you play it, so much the better. Surely you know the sound of the dominant and tonic. All this may be done with or without the pedal; just so the effect is pleasant. Another way is to compare and practice the chords at 5, 6 and 23, 24, first simply ascending in four eighth-notes, then up and down in triplets. The extensions are easy for a large hand, such as the composer had, but often small hands are rebellious and stubborn. To overcome this difficulty, the wrist may be raised with a wavy kind of rocking motion, which will assist the finger to gain its note.

In the right hand, whenever the two slurred eighths appear, start the slur afresh; and whether such groups be two eighths, or quarter-notes, as in measure 4, let that curved line picture to you the sound traveling from one to the other. Remember that when *two* such notes are *slurred*, the *first* bears the *accent*, *not* the

second. I often imitate pupils who clumsily do the reverse and by caricature appeal to their sense of musical propriety, for they always endorse the correct accent. Let the detached chords at measure 7 drop in softly without detracting from the melodious flow above. This applies particularly to the quarter-note D in 10.

The middle section begins straight off in the dominant B flat; there is no further contrast, only a slight development of the rhythm we had before. To nurse this melody with your uppermost and weakest fingers must be your aim; and jealously guard against too much interference from your strong and assertive thumb. Keep the left-hand part very soft and subordinate. In measure 16 the alto note, G-flat, must also be kept low in tone and should resolve nicely. At 20, where there is part-writing, see that the three voices in eighth-notes melt down, losing both tone and speed. This gradation should be studied carefully. Strange as it may appear, it is so easy to play without critically listening.

With the return of the subject we have the rhythm two against three, which worries some young players. Play the triplets very slowly and evenly, placing the second eighth-note for the right hand on the last half of the second note of the triplet for the left. Increase the speed gradually, and the difficulty will disappear. Of course, the technical problems of the left hand make matters no easier. Make the piano sing the melody so well that the accompaniment will be the secondary consideration. In 30 the left hand gains the ascendancy and swells out with pride, and when you play the

grandioso measure 40, your whole body will show enthusiasm in every movement. Your head will surely jerk on the second half of this measure. Not that this is a means to an end, but rather the effect of your exuberance. Strange is it that some girls are so lacking in emotion that they can sit as stolid as an automaton.

The fingering of the bass, in 30, will seem unusual with the thumb on the black key, A flat (some editions place the second finger here); but, if you play the notes "all very fine and large," the slow speed makes it quite easy. Let the deep bass tonic, in 41, be struck with confidence; and lengthen the first of the two slurred eighths, that at 33 especially so. At 39 the left hand murmurs a coda taken from 31. I would refer you to the excellent effect of a gradated *rallentando* which Rubinstein indicates *al fine.*

Trot Du Cavalerie

RUBINSTEIN

When one hears a military band on horseback, there seems a certain glamor added to the musical effect. Perhaps the eye is taken with the brave display of the drummer seated with a drum on each side of him. The flare and blare of this march are to be transferred to the piano; and the military precision and trumpet tones are to be imitated. Not only because of its measure accent, but also for its clear-cut phrase, does this march appeal so strongly to everyone's sense of rhythm. In form, it is a precise model of what a military march should be.

The particular trumpet rhythm, so much in evidence, is difficult to execute by any but a large hand, especially in measure 16. On its first appearance, in measure 6, take the third finger on E flat and follow on with the fourth finger on D. It is a good sound fingering and will not grow stale. Measure 17 is remarkable for its sudden excursion into a series of fleeting modulations, made by the simplest and most direct means of dominant to tonic. In the short space of two measures we pass through four keys. (Measures 56 and 58 will give the left hand no great trouble if fingers 1, 2, 4 are used on the chords. In basses similar to this, "Employ the 5th finger on all low single bass notes and omit it in playing the upper chords" is a simple formula that will be of much value to those who have not mastered the art of fingering.—Ed.)

The *Trio* begins with a new trumpet rhythm fingered 1, 4, 3, 2, 1; and at measure 58 there is yet another rhythm in the left hand, fingered 4, 3, 2, 1. The fine, broad melody in A flat, beginning at 101, is a solo for a large brass instrument, played, let us say, by a big man with a red face and round cheek, who waits the opportunity for this chance of distinguishing himself. Give this melody all the "blare" of the trumpet that you can draw from the piano, without forcing the tone beyond the limits of the musical. In measures 101, 105, 113, 114 play the C's with the thumb of the right hand. At 107 small hands probably will get a better G with the thumb of the right hand than after the wide extension required to reach this note with the left. At 115 use the right hand for the two upper notes of the first chord, written in the bass.

(In the first measures of the *coda* the extended chords for the left hand may be simplified by playing the top note an octave lower than written. Such makeshifts, however, are to be condemned, except under utmost necessity.—Ed.)

Burlesca

SCARLATTI

"It is not advisable to devote ourselves exclusively to one style only, or such procedure will lead to mannerism." Such are the words of Weber; yet he naturally sets his own inevitable stamp on all his work, as, indeed, all original composers must. In the early days of music Scarlatti was a great performer on the harpsichord. Having invented a style all his own, he became so proficient, so extremely brilliant, that his technique, more than that of anyone else, influenced pianoforte playing up to the time of Liszt. Handwriting, or the individual timbre of a voice, or a sketch by a painter, is personally hall marked. Just so, we find page after page of Scarlatti indubitably bearing the impress of his own technique. Full of meaning, the "Burlesca" is not, in the modern sense; but beautifully rhythmical, neat, elegant, agreeable, pretty, it certainly is. And these qualities characterize the old clavecin music.

Scarlatti was the founder of modern execution. He made great use of crossing the hands, and produced quite new effects by this means. His pieces are all short and compact, unlike the suites of Handel, his contemporary.

Schumann, in his "Advice to Young Musicians," writes: "The study of the history of music, seconded by hearing the actual performance of the masterpieces of different epochs, will prove the most rapid and effectual cure for conceit and vanity." Pianists always have been partial to the inclusion of the old Italian's music on their programs; and students are much indebted to Bülow for his collection of Scarlatti in the Peters edition.

How interesting it would have been to hear Handel and Scarlatti play against each other. Even then, it seemed, competitions were in vogue; for the Cardinal Ottoboni brought them together in Rome when the victory was undecided on the harpsichord, but the Italian acknowledged the German's complete mastery in organ playing, which was a revelation to him. It is pleasing to know they became fast friends, and Scarlatti renewed the acquaintance in London in 1720.

A *burlesca* (very few compositions are so named) is a jovial, witty kind of piece, and here it takes the form of a "tattoo." There may be some devoid of musical ear, who yet have a keen sense of well-ordered rhythm. We have met with a person, absorbed in thought, who will drum on the table with his fingers a kind of "devil's tattoo"; indeed, we often indulge in the pastime ourselves. This strong craving for pronounced accent is paramount in this "Burlesca." The figure is ever present, and thus listening to it becomes easy.

No contrasting theme is presented; the only suggestion is at the *dolce* in measure 9. All the phrases are short like the pieces in an Italian mosaic. At the double bar the syncopated note gives great piquancy. A four-

measure sequence begins at 6 after the double bar. The second half of each measure is very "catchy," to use a "slangy" word, perhaps because of the five-part harmony.

Bülow has shown how the *Burlesca* may be colored, so as to be made more interesting, especial regard being given to the sforzando syncopation on the unaccented beat. The whole piece is very "cut and dry," which perhaps gives it exceptional interest. I always find listeners and inquirers for this little piece.

Pastorale e Capriccio

SCARLATTI-TAUSIG

Here is, for those who like the antique, a fine example of abstract music taken from the old Italian Maestro, who was one of the pioneers of the art. It is not program music in the accepted sense of this term, as most of my selections are, but a refreshing classical piece, welcome on any rectial program. The great piano virtuoso, Tausig, has expressly arranged it for concert performance. All is cold beauty, like the antique marble statuary, beauty of form without much heart, unemotional. One reason to account for this is the poor instrument, compared with our modern piano, the harpsichord of his early day.

To play the *Pastorale* well you must render all the little mannerisms of Scarlatti's school—the trills and turns which he affects so much—with elegance and cleanliness. Then, if you remember that a *pastorale* has reference to a shepherd's piping, so much the more

likely you are to produce the effect. With Tausig's splendid fingering and phrasing there is little to add, only the hope that you will respect his instructions and adhere closely to all details of phrasing, light, and shade.

In the *Capriccio*, which has more "go" and humor about it, the construction is the same as in the pastorale; viz., Binary Form. Note this difference, however, that the Pastorale being in a minor key ends at the double bar in the relative major; and the Capriccio, written in the major key, ends at the double bar in the dominant.

Both pieces are much used in the conservatories and afford splendid material for study.

Polish Dance, Op. 3, No. 1

SCHARWENKA

Great contrast is the feature of this dance. The first theme, marked "very fiery," is the musical counterpart of the old Polish martial determination and chivalric pomp; while the second theme, from the double bar, is feminine in its grace and sweetness. It is a good type of a mazurka, having the peculiar accent on the second beat of the measure throughout the dance, which cannot be overdone (see the composer's marking for accent). Although reminiscent of Chopin, its popularity has kept Scharwenka's name before the public, perhaps, more than anything else.

The strange key of E flat minor is unwelcome to most young students, but it has a beauty all its own. Try to get each note of the chords equally firm and to sound them exactly together, and make the four slurred melody

notes stand apart from the chords. Of course you will use the pedal to each measure, but *none* in 15-16; the reason is obvious.

The second section consists of a duet, for two violins, let us say; and, although we have only the right hand with which to play it, try to keep the two melodies as clean as if done by two hands. It is difficult, chiefly on account of the wide stretches and the curious use of the chromatic scale, which sometimes involves a harsh passing note, to which your ears must become accustomed.

The unison phrase, at 49, should be nicely "timed" and each note sounded together with its fellow. (Take this phrase somewhat slower than the other themes, with a marked *ritardando*, with a feeling of languor, as if the dancers hesitated in the enthusiasm of their efforts. The *ritard* should begin one measure earlier than it usually is marked.—Ed.)

The rhythm of the dotted eighth-note, in 53, is taken from measure 3, and you may add to its sprightliness by making the dotted note rather longer than its due and the sixteenth very short. Begin the melody with the second finger and keep the thumb on D; and, if you begin the next slur with second finger on A flat, the cross fingering will assist the phrasing. Even at 58 the third may follow the fourth, unbroken, in the Klindworth style of fingering—use the second for the acciaccatura. At 63 is that rarely written chord of C flat.

The ritardandos which abound in this piece should each be nicely gradated—not a slow measure, but a measure which gets gradually slower. At 78 and 114 observe what was said regarding 49.

Impromptu in A Flat, Op. 90, No. 4

SCHUBERT

THE old-fashioned designation for such a piece was "cascade." Falling water presents itself here to most hearers; but, if the composer had this in mind, he gives no clue. Indeed, Schubert rarely wrote what is called "program music," unless his magnificent songs come under this heading. Many now agree that all great music, such as a symphony of Beethoven, is program music, even when the composer declines to reveal his program; but, if we take this impromptu to be abstract music, the player need not have any definite idea of a hidden meaning. Such delicious, mellifluous music as this impromptu will always fall gratefully upon the thirsty ground of modern melody, like a genial shower after drought. Schubert was a most gifted melodist. Take, for example, the two cantabiles in this impromptu; after the pretty descending arpeggios you must bring out these strains from a full heart and mentally sing them out with a full voice.

All teachers of any experience know that, as a rule, a large percentage of pupils fall into the same mistakes. "Prevention is better than cure"; and although, with a fingered edition and moderate care, there is no excuse

for many of them, they arise because few have any well-considered plan of attack in learning a new piece.

My remarks, then, are directed toward remedying this defect, but they may be applied to any new piece, by a thoughtful student. Prevent mistakes at the outset! First examine the structure of this simple arpeggio, and you will find, by the pedal marking, that each pair of measures consists of one common chord, either major or minor. Further, they are all alike in position, beginning on the third of the triad. You will find but three on the page: the first is A flat minor; then, at measure 13, C flat major; and, at 19, B minor. The most convenient formula of fingering is to play each group of four sixteenth-notes with two, four, and thumb; but on each second group of the measure begin with three. I would recommend this three being penciled in, through the whole piece; it will be well worth while. But before you become familiar with this chord of A flat minor, practice the arpeggio in C major, from top to bottom of the keyboard, beginning on the third, E; then in G major beginning on D, and so on through all the keys until the flat keys, beginning in F, on A, are as familiar as the others; and mind, the same fingering for everyone as here advised. In measure 13, which is the chord of C flat major, think of it as B major with sharps, and play each chord with thumb as aforesaid. Do *not* use the pedal for the little chord after the *arpeggio*, a very common mistake.

The "time" of the tenor melody is nearly always spoiled, simple as it seems. Perhaps a young player should first play them as equal quarter-notes, then afterward with the dotted quarter.

In the middle section in sharps, measure 12 is developed in the next measure. In 23 the double sharp is retained. All such mistakes seem inexcusable to the musician; but the young player is so "immersed" in the sharp key that he is very apt to accustom his ear to quite the wrong notes. It is worth noting that each section begins with the minor key, which is relieved by the major; this is very characteristic of Schubert.

Impromptu, A Flat, Op. 182

SCHUBERT

This tender little lyric remains in my memory as played the last time I heard that grand old master, Charles Halle, to whom England particularly owes such a debt of gratitude. It just suited his quiet, ineffusive style of playing. Amateurs so often exceed the speed which this leisurely moving piece will bear—even in the Trio there is no necessity for brilliance. What bountiful melody and lovely transition! We hear today so many wonderful transitions, but the fount of melody seems somewhat dry.

The accented second beat is very characteristic of Schubert, but it very often disturbs a young player's idea of triple time. If in doubt, I would advise you to strike the tenor note three times in each measure, as in 3, until you are satisfied you feel the correct time. It is surprising how many can find a wrong time. As a general rule, dotted notes do not receive their full value. Indeed, in many cases, they may be held down, if anything, rather longer than their value.

Take the melody notes in measure 3 specially under your care, and lengthen somewhat the E flat in 7. The turn, measure 15, consists of five equal notes, beginning and ending with A flat. The pedal is very effective for the repeated chords at the double bar; but its absence is quite as effective in measure 19.

The *Trio*, like the *Allegretto*, has the left thumb on the dominant, which should sound like a horn note, suggested by the accent over each. The difficulty is one of part playing, one part overlapping the other. Although the bass notes are not slurred, they should last one until the other, the horn note in the tenor being quite independent and a prominent feature of the music. It will be well to compare the third and fourth measures after both double bars. The difficulty here is not great, but lies in the constant change of note. Perhaps a slight *ritard* on the fourth measure in each case will assist you. Keep the pedal down for six measures during the A major arpeggio, the first inversion of which is difficult, having the thumb on the black key.

The trill on two black keys must end with a graceful turn before the enharmonically changed note. What bungling and rumbling have we not heard at this passage? Start with thumb on A of the previous measure, and, in groups of thirty-second notes and with a *ritard* on the added E sharp, you will run round neatly on to the same note, G sharp, otherwise A flat. When you have mastered this, make a melting trill, but do not forget the *ritard* at the finish.

Ave Maria

SCHUBERT-LISZT

HE greatest song-writer that the world ever saw wrote few more beautiful melodies than this hymn. He appropriated every line of poetry that appealed to his muse, and these verses bear the impress of his instant spontaneity. In all his six hundred songs there is the closest affinity with the inner meaning of the text, and he never made a mistake in this respect. Here the melody fits like a glove.

The composer made an interesting revelation referring to this song. "People were greatly astonished at the devotion which I have thrown into the hymn to the Blessed Virgin, and it seems to have seized and impressed everybody. I think that the reason for this is that I never force myself into devotion, nor compose hymns or prayers unless I am really overpowered by the feeling. That alone is real, true devotion."

One can easily feel how the Abbe Liszt would be drawn toward setting this hymn for the piano, with added luster. For several reasons he, best of all, could adorn the theme, while loyally keeping to Schubert's harmonies, and suggest the atmosphere of true worship.

Readers of *The Lady of the Lake* will remember how the fugitive Ellen is hiding in a damp, unwholesome cavern, and yet finds it no longer loathsome, but laden

with the perfume of roses. Liszt bedecks her plaint with beauty garlands and wreaths of incense by his wondrous arpeggios. If you ask "how the piece should be played," the only answer will be—"As Liszt played it." Unfortunately, the phonograph has not handed it down to posterity; but one thing is certain: he played it with consummate ease. This term is rather a "tall" order; but, if you have a light wrist action and a facile arpeggio in both hands, take it up, not for a few weeks only, but for months. Then, having once conquered it, such a piece never should be relinquished, but abide permanently in your repertoire.

The three staves are somewhat appalling; but the notation soon becomes clear, and the melody (stems turned up and down, in the right and left hand) is so easy for your ear to follow that you soon will forget the three staves. For a slow cantabile, pianists prefer the fuller tones of the tenor register because they last longer; so, with the pedal down, it will not be necessary to *strike* the first note of the song. *Extract* a fine quality of tone (best known to yourself how you get it), and, by listening with both ears, keep that quality throughout, just as a fine contralto voice has one timbre.

Then, secondly, all the other notes must be the sweetest possible *sempre dolcissimo*. This is most difficult when the song note is played with the accompaniment in the same hand as at the end of measure 3. Then at the end of 4 this difficulty is intensified; but, by the way, be sure you make the two small printed grace notes as broad as the other melody notes.

The pedal must be your constant friend. Indeed, without the modern pianoforte pedal action this ar-

rangement never would have existed. It binds the melody, carries on the bass note, however delicately touched, and weaves the arpeggioed chords into an ethereal atmosphere, above which the voice floats. Notice also the occasional thirty-second note coming in after the sixteenth-note accompaniment, and that in 11 the quarter-note (there is but one in this measure) is divided between the hands. The last "Ave Maria" of this verse may be played with soft pedal, and the accompaniment is varied (this may be overlooked), which gives additional charm.

In the second verse Liszt has added *delicatemente*, and here is needed the supple wrist above mentioned and so seldom found. Study of the left hand alone, which has double work, is absolutely necessary. In 23, "*du laehelst, rosendüfte wehen*" (Liszt inserts the words throughout), appears the new arpeggio which his marvelous technique invented—a stumbling-block to most pianists, especially as the range is so wide and the jump up to the highest note is so risky.

Arabesque, Op. 18

SCHUMANN

THE word is generally understood to mean the Arabic ornament in architecture; very profuse and delicate in its character, it is remarkable for its persistent geometrical repetition. The application here is not so clear; however, it gives a distinctive name to Schumann's beautiful piece. As in a fine example of filigree workmanship, the subject keeps returning in *rondo* form. This repetition of thematic detail is not confined to music; it is to be observed in the ornament of our domestic wall papers, table covers, picture moldings, carpets; and, if you will look at an Eastern rug, you will find this recurrent geometrical handling very noticeable.

But now for some more practical remarks. If at the outset you will count aloud four sixteenth-notes and fit the third note of the melody, viz., G, to the fourth count, you will evade that prevalent distortion of the tune which one hears so frequently. It requires a fairly well-trained hand to keep the parts clean, but do not on any account (there is no excuse even for a small hand) neglect to keep the melodic chain unbroken. See that there are four notes in the melodic phrase; and one additional "grace note which should sparkle like a well-kept jewel." If you can master the first two half-measures,

then the Arabesque is within your reach. However softly you begin (it says *pp*), the accompaniment should be still softer, and played with a velvety touch.

Let us again examine the "form"; for, as Schumann says, "Not till the form is clear can you understand the spirit." This little snatch of melody is repeated, after which comes a longer ascending phrase. At measure 5 the subject is lifted up a degree higher, a device very commonly used. In 9 the subject returns in its original form till it settles down with a perfect cadence. At 17 the middle portion starts another degree higher, and, by welcome changes of key, paves the way for the return of the subject at 25, in the original key. This "form" is used in nearly all small pieces of music; but, looking at the Arabesque as a whole, please note that the first section of forty-one measures is complete in itself, and is inserted three times, with other themes coming in between for contrast.

So, at the *Minore I*, Schumann gives a richly flowing cantabile strain in the minor key, similarly constructed. Written in octaves divided between the hands, the tenor part should be played with a full, round effect; and you may indulge to your heart's content in the more resonant register of your instrument. Aim at a clinging effect throughout this section, and keep up the warm tone-color till, at 82, it becomes vehement.

Beginning at 90, fifteen measures are in Schumann's rhapsodical style; and only one voice sings the phrase, which is repeated this time a degree *lower*. Another four-measure phrase, slightly altered, is repeated higher up, and the Arabesque's chief subject returns. This tender refrain, which is enlarged upon in the coda, should

be studied very accurately in respect to the pedal marking. Remember, the melody, however soft, should be firm and drawn forward from finger to finger, and the accompaniment hazy, yet correct. Also note the *rubato*, as shown by the seven *ritards*. This portion, and more especially the coda, give a player the opportunity of really showing what can be done on the modern piano in this dreamy, improvising style. None but a pianist could have invented such a grateful passage.

At the *Minore II* he starts with a kind of feint, but only for half a measure, after which a regular flow of equal quarter-notes in the melody brings a contrast. Yet he seems loth to lose those four notes which began the Arabesque accompaniment, so he "snips" the second and fourth and makes them "frisky." Play the two *forte* notes very slurred—then raise the hand well off, and make the "cantabile" of equal notes with a soft accompaniment. This is not easy.

At the double bar play all notes very firmly, especially those tied in the part-writing, and let the ascending sequence of rolling bass notes be assertively heard. After that freakish feint, it suddenly changes its mind and finishes softly. The lovely melody in the soprano, which ends the *Arabesque*, is joined, an octave lower, by the laggard tenor, always an eighth-note later, but only for a few measures, after which the soprano is in undisputed sway.

Aufschwung, Op. 12

SCHUMANN

This spirited piece reaches the high-water mark of the composer's ebb and flow. No wonder it is held in such high esteem. Only when the technical difficulties are overcome, or at least honestly "tackled," can you "soar aloft" into its ethereal regions. Let not your ardor be damped by the necessary preparation, but "open wide your wings!"

The rhythm is so often misfelt that a careful analysis would be useful. Would that young players could group $\frac{6}{8}$ time as two threes and count them so! But, before we proceed, finger the first left hand notes 3, 2, 1, the thumb on D flat; further on, the fifth finger on B flat and thumb on G. Now you will have a chance to make your melody legato, undisturbed by the detached right hand. The time difficulty is best studied by repeating the triplet in equal notes, then getting the dotted note in afterward; and you must be able to play it one way as well as the other, or you will not gain the requisite freedom. Be sure you hold down the dotted note and join the B flat to the G. Emphasize the *sf;* and then, with the pedal, all will go well. The difficulty is increased at 45, where this theme is imitated. Surely the study here of that triplet with the syncopation in the right hand will correct any misunderstanding. At 115 the low notes set for the right hand must be omitted unless you have a very large hand. It will be far better to give, at this climax, a wholehearted, enthusiastic rendering than to "peck away" at the notes. Get the

spirit rather than the letter, a hundred times. I would like to see you carried away by the strong *sforzandos* and your head jerk as you pull at the tone.

How delightfully has Schumann broken the rhythm at measure 5. The melody is here written three quarter-notes in the measure; and this cross phrasing is best obtained by breaking off and starting the second phrase with the fourth finger on F.

The buoyant second theme at 17 will be spoiled if you keep your thumbs down. These thumb notes dropping in with such a curious effect seem almost another melody. Lengthen somewhat the top note, B flat, and make the tenor very marked at 26. At 42 we have a curious difficulty for the thumbs, but do not specialize the staccato; if it be clearly played the thumb notes are sure to "tell." Keep the ritard going till the far end. The extended jumps in the left hands are not so hard as they seem. Keep your eyes open! If the difficulty won't give way, study it alone and the similar passage on the last page. The sweet harmonies at measure 53 must be as smooth as possible, and you will probably change the fingering to suit your hands in the first chords. There is considerable choice of fingering in the parallel ascending passages. Both hands are very difficult; so practice them well separately. There seems always to me, in this middle part, a feeling of effort to rise, a holding down, until by frantic efforts release is attained at the double bar. See how the top notes of 67, 69, 73, 77, 81 seem "to strain at a leash." They are followed by the seductive consoling theme, but the imprisoned spirit still frets and chafes down below until it breaks loose and soars aloft.

In der Nacht, Op. 12, No. 5

SCHUMANN

The great exponent of the romantic school in music has given us here a magnificent example; but, indeed, all the other "Phantasiestücke" are equally fine. It is "program music"; for, while it is labeled *In the Night*, Schumann has told us, in his correspondence, that the story of *Hero and Leander* is here portrayed. Through the medium of the piano, which is discounted by some who sneer at its possibilities and deficiencies, he has, in a marvelous way, painted a picture—I had almost said, taken a moving-picture—of Leander battling with the crested waves of the Hellespont. We hear and see them rising and falling during his hazardous swim to his lady-love; their meeting, with Hero clasped in his arms; his reluctance to return; the resolute plunge in the dark, seething waters; and, after a terrible struggle, his final engulfment. All this, to those who have a little imagination, is most vividly drawn.

This difficult piece, like all others, will succumb to persistent attack, especially if a good classification of technical groups is adopted.

Practice the first measure, with lightness of hand movement, until an exuberant freedom is forthcoming. We find the leading figure at measure 1, in F minor; at 8, in C minor; at 29, in E flat minor; and at 180, in A flat minor, the last two in a different position. The melodic figure of accompaniment in measure 3 is given entirely to the left hand, for the right hand must sing the triplets, which should be quite equal. Do not make

them awkwardly cornered; and the *sf* note may be rather lengthened. In 5, 6 the first half of the leading figure is repeated four times, and the two thumbs are a semitone apart. The corresponding passage at 15 is harder on account of the widening distance in the left hand. Practice each chord four times, then twice, and lastly as it is written. For a small hand the last position, with the index-finger on B flat, must be very carefully adjusted. Another procedure is to make a triplet exercise of the notes in question, with varying accents; that is, with the lowest note accented, then the middle note, and thirdly, with the highest note accented. You will note this passage is built on a dominant pedal. The passage in measure 11 is only the C minor triad with an A flat introduced; if your hands are small you might try 1-3. The joining of measures 20-21 is uncomfortable, but do it leisurely. The delinquent fourth finger must be used twice on A flat, and in the right hand the fourth follows the thumb. At 162 the same soaring melody, made of the triad and scale, occurs, but here it branches off into two voices. Compare these two passages, and see that the thumb comes on F, in the first case, and on the black key, E flat, in the second. Measure 165 contains all black keys for the left hand. Begin the melody at 36 and 181 with the thumb. In 186 there is a singular likeness in the fingering of both hands, and this is simultaneous if you place both thumbs on B flat.

For the middle section in the tonic major it will be best to practice the left hand in triplets, with two kinds of accents, first on the low note, then on the middle note; the intervening bits of melody may be played quite

ad libitum. This is preparatory work toward getting the lowest note of the bass to come in before the beat. If you are not very careful, this curious effect soon "harks back" to the ordinary form. The melody notes must be welded together *legatissimo*, with the most clinging touch at your disposal. Also, I would beat time for the varied accents with the foot; a bad habit, generally speaking, but here, temporarily, quite useful.

We now come to the new theme, so full of restless activity. The first two measures are in contrary motion and are very difficult to repeat several times in succession. The only link between measure 119 and the next is the note F; but we may also think the G sharp is enharmonically altered to A flat.

At 132 we have a passage in imitation on a pedal note which would be much easier to read if printed in sharps. For instance, at measure 126 you would be much more familiar with F sharp minor than G flat minor, and with A more than B double-flat. Similarly, at 130, you may look on the keyboard for the diminished seventh on F sharp. At 134 I would revert to flats, C flat being the minor 7th above D flat. Perhaps this passage represents the frantic efforts of Hero to detain Leander, and his equally strong determination to swim once more across the dark waters.

Nachtstück, Op. 23, No. 4

SCHUMANN

It is difficult to define what a *night piece* should be. This is the fourth in a set of pieces, and the feeling of night is present in them all. Perhaps we find it slothful and lethargic, a wandering hither and thither as in a dream, an indefinite groping, impetuous and turbulent, or the essence of calm, peace, and resignation. The *Nachtstück* under notice is surely of the last type.

You will notice first the unusual start. One often hears a pianist touch off a few preliminary chords. This answers two purposes; it arrests the hearer's attention, and it gives the player some slight acquaintance with the touch of the instrument. The first chord is the dominant of the dominant; the second, the dominant itself, marked with a pause, keeps the listener waiting and expectant. "Einfach" means "simply"; so, although some of the chords are wide and need deft handling, yet they must sound easy. Take plenty of time and, with the aid of your friend, the pedal, you can glide slowly over the keys without discomfort. Perhaps the unaccented chords may be slightly dwelt upon, for instance, the last chords of measures 3, 5, and particularly 9. The three tenths, so often spoiled by young players, should be approached with certainty, looking well at the top note of each leap; then they will sound "prettier." My old Berlin teacher, Professor Rudorff, was very fond of using this comparative, and it meant a great deal when he cried "*hübscher!*"

At 11 Schumann uses the device of *imitation*, but only for an instant. The young student should notice this and "bring it out." Relief is now afforded by short changes of key—transition to A minor, then to G minor, to F, the tonic, and back again to A minor. Look carefully "before you leap" at measure 12—the second A and the second G in the melody are beautifully dissonant notes (the ninth in each case), and must be affectionately dwelt upon. The fourth chord in 12 and the second in 13, being extended in both hands (and dissonant as well), are always stumbling-blocks to young players; but, if you will remember to cultivate an easy, restful style as though making light of a difficulty, you will succeed. I need scarcely point out the appearance of the chromatically altered major thirds in measures 15 and 19, so tender and demonstrative.

At the double bar, imitation is again used, not "strict," as in *canon*, but only partial. Still you must make the tenor notes very round and legato, especially where they imitate the soprano in 24. The middle section is in great contrast to the harplike subject, and its flowing legato measures cannot be too smoothly played. At measure 32 the two opening improvisatory chords again appear, announcing the subject as before in arpeggios; but the second phrase reverts to the legato style, being very richly scored with new harmonies and passing notes. The last four measures of the coda must be given in good *time*, the sextolet keeping its proper place in the rhythm. The *night piece* ends in sleep, so tardily does it lose consciousness.

Novellette in F, Op. 21, No. 1

SCHUMANN

To understand this piece is not difficult, although we hesitate to put its meaning into words. To express any meaning is possible only if we have first sought it out for ourselves; and to play it with effect comes from technical skill and experience, which ability we derive by noting its reception by the critical listener. Whether any effect is apparent depends on the player's power to obtain that sympathetic appreciation which an orator feels when his hearers are spellbound. We might, indeed, go further and compare his peroration when he sums up, to the *Coda* of this *Novellette* where Schumann drives home his theme and clenches it with those three determined *forte* chords.

This is no movement of continuity, but one of abrupt change; so, if we bring our imagination into play, we might make use of the simile of the *Knight and the Maiden*, or the *Wind and the Flower*, both of which apply to the *Ballade, Op. 38*, of Chopin, only in reversed order; but instances of this treatment are innumerable. The very next *Novellette*, in D major, is of the same esthetical design.

It will be interesting to compare these two pieces.

The first, in F major, opens with martial pomp and determination; the warriors are heavily mail clad, seated on their ponderous chargers; action does not appear imminent, for their steps are measured. The second scene may be a tender maiden sitting in reverie, thinking of her absent knight. We may go further and liken that

involved passage in imitation, in D flat, to some perturbation on her part as to his welfare. Note how the little troubled theme keeps asserting itself like an unwelcome thought.

The second *Novellette* may, if you like, interpret the same two scenes, only intensified; for there all is battle and strife, and the meditative section is much more troubled and restless.

"Marked and strong," writes Schumann in his native German. How seldom do we hear young players strike the chords absolutely together. Remember, they should sound like heavy footsteps which you can hardly exaggerate; for the composer indicates this again by his *forte* marks in measure 4. The pedal is very effective at 5, for that deep bass note, and again at 7. I do not say that it may not be used elsewhere; but it is worth pointing out that, *without* it, you get a dry, caustic effect in the first measure. As an exception, you might use it to each legato quarter-note before the double bars, although not so marked.

In the *Trio* you may use what fingering you like, if only you succeed in binding the melody together. When the writer first undertook this piece it was from an old unfingered edition; but he remembers his own penciled fingering; and his bass and accompanying were always subdued. One warning as to faulty phrasing—the last note of measure 2, F, *must* be weaker than the preceding G, never as loud, or a clumsy effect ensues. It must be always softer, even if you are using the soft pedal.

The imitatory section in the middle shows the influence of Bach. Did not Schumann advise students,

"Make Bach your daily bread"? And he bears this out in almost every piece he wrote, if only in a measure here or there.

In the last twelve measures we have a vehement *Coda* with a distorted accent, the dissonances of which must be well driven home, almost fiercely.

Papillons, Op. 2

SCHUMANN

The composer, we are told, when a school-boy was an adept at "hitting off" on the piano the characteristics and foibles of his school-fellows, and here we find him apparently pursuing the same method. The *Papillons* bear the impress of his early habit of composing sitting at the instrument, and were probably written at odd times when he felt in the happy vein. We find they are dated as extending over three years, and they seem to be fitfully forced from him by the impulse of his genius, for he said himself of his early works, "the man and the musician in me were always trying to speak at the same time." This accounts for their freshness; they are not mere photographs, but living pictures or, rather, musical impressions of his innermost feelings with regard to his own personal experience. He was fond, in his early days, of bracketing together short song forms or dances, making a kind of mosaic, instead of writing on the larger classical forms. A glance at his list of piano works will show you this. Their apparent scrappiness deters some listeners from a sympathetic reception, but this does not exclude them from the programs of the great pianists,

who revel in their full pulsating vitality. These little pieces are in dance form, and we have the composer's word that they may be taken to represent the different characters at a masked ball and especially the conversation of two lovers. This is made clear in the finale by six bell notes from the church tower and "the noise of the carnival night dies away."

Those who have taken part in a carnival in a Rhenish town know the jollity and abandon in which all classes for a few hours participate, and Schumann doubtless joined in the fun with the jolliest. Such is the spirit in which you must play this genial composition. Of course, we cold-blooded northerners, who do not wear our hearts on our sleeves, find this difficult; but still here is every incentive to the effort.

After the introduction, the subject of which, by the way, is presented again in No. 10, a graceful German *Landler* opens the ball, having the flowing outlines of a Strauss valse. If your fingers are long enough, use the fourth finger on the black keys to gain smoothness; use the pedal to each measure, and at 12 sustain the seventh, G natural, for three measures, and make the most of the two syncopated measures which relieve the composition. No. 2 begins in E flat, with no apparent key connection with the above, being a noisy outburst preluding the "finnicking" snatch of violin bowing, which is no sooner begun than ended. Here all is lightness and deftness of touch. In measure 4 use the fingers 1, 4 three times, and the altered setting by the composer in measure 9 is preferable.

No. 3 bears the character of a humorous *volkslied* and gives a stately Old World touch to the proceedings. The

humor of the music is intensified after the double bar, where the grandfather, perhaps an old musical pedant, is made to dance to the theme answered in profound counterpoint. Those who remember Paderewski's rendering will recognize the old-fashioned, rococo wig, and cravat style.

No. 4, in F sharp minor, is a particularly vivacious, number and must be played with a loose bounding wrist, as quickly as possible. The middle section, with its short snatches of slurred notes, contrasts well with the subject; and, if the accelerando is carried out, the effect is like being rapidly "whisked" round with boisterous hilarity. Take note of the two *sforzandos.*

No. 5, in B flat, suggests the conversation of two lovers, which the composer authenticates, perhaps in a pause between the dancing. How beautiful is the piano effect in measure 6 with its displayed chords. (If these chords are played, beginning with the lowest note of the bass and going rapidly and crisply to the highest note of the treble, the effect will be much more brilliant and musical than if the two hands play simultaneously.—Ed.) The six measures of part-writing for the two voices, preceding the return of the subject in octaves, is a device used by Mendelssohn in his *duetto;* it is as though the lovers agreed in perfect unison. Throughout, a smooth cantabile touch is requisite to give this feeling of intimate affection.

No. 6 dashes this aside, with its rough, unprepared discord; and then distant strains of stately ball-room music reach the ear, soon to be peremptorily suppressed.

The first six measures, in two-measure phrases, are probably intended to take away any squareness in the

suite, for such this set of pieces may be considered. One note of advice may be useful, that you strike all your chords perfectly together, except, of course, the intervening arpeggio chords.

No. 7 tenderly depicts some sweet, gentle character, perhaps a young girl. Beginning in the pathetic minor, it breaks forth in A flat major in a joyous, happy mood, captivating by its light-hearted gaiety.

The next, No. 8, returns to the dance rhythm so much beloved by Schubert. One might almost think Schumann's acquaintance with the latter prompted the similarity. This, we know, happened in his "Carnival" with regard to Chopin, where the few lines might have been written by Chopin himself. Beginning in C sharp minor with a kind of "castanet" rhythm, which is used throughout, with the exception of three measures, it changes the key to the tonic major in flats instead of the enharmonic seven sharps. The *rubato* at the double bar is not a bit like Schubert, but typical Schumann. (Here, the *arpeggio* chords being identical, a more "solid" effect is obtained by playing them at the same time, in octaves.—ED.)

The *Prestissimo*, No. 9, is fitful and wayward, and, owing to its speed, is the most difficult to play clearly. Imitation is used again, the first instance being in No. 3. These last three dances are somewhat alike in form, each having a short strain in the minor followed by the main portion in the major key.

The rhythmic rebound of No. 10 seems to be taken from No. 9, and at the end the rhythm of No. 8 is borrowed. All is erratic in form and unexpected in key. Beginning *vivo* in C major, the first period closes in E

minor. At the *piu lento* it bursts into a grandiose strain in G major, borrowed from No. 6 and strengthened. This immediately gives way to a rocking, swaying melody of eight measures which should make your hearers sway their heads as people do when they are in the toils of a lilting refrain. In many instances we find "a piece within a piece," as in a minuet and trio. So it is here. The melody, at the return of the subject, is merely placed an octave higher, and a very effective change is made by reversing the former order of things. You would hardly think the eight measures preceding this re-entry, which form the intermediate section, are in C major and C minor; yet, notwithstanding the chromatic passing notes, it is so.

No. 11 is a rousing *Polonaise* (refer to the opening measure of Chopin's *C sharp minor*). How curious is the interpolation of a measure in common time, and yet how easily endorsed. The *piu lento* is very original. The two-part octaves in the right hand always give the teacher trouble; young players, who have not studied Bach, make an ordinary solo in octaves instead of a duet with overlapping octaves.

The finale, No. 12, is the *Grandfather's Dance*, a *volkslied* as well known throughout Germany as any we possess; and possibly, about the time of Schumann's writing the *Papillons*, the tune may have been resuscitated as a popular carnivals-lied, and whistled about the streets of Cologne. It was the favorite dance at family weddings and generally concluded the evening. The second strain in $\frac{2}{4}$ time was a kind of *Roger de Coverley* (Virginia Reel). When we find a serious musician taking such themes and fitting them together in counter-

point (see where the *valse* theme of No. 1 is set simultaneously with the *Grandfather's Dance*), it must be explained by his ardent desire to shock the "cut and dried" authorities of his day. This effect is carried to excess when, as a musical joke, the pedal holds down the deep D, while both tunes above this give the confused effect which one feels when snatches of two melodies are heard at the same moment. May it not possibly have been produced in some cases by the good wine which at carnival time still runs freely in Rhineland? The church bell strikes six, and we hear the watchman's voice on his three notes "go to bed," with his clattering feet on the cobblestones, and the noise of the night dies away.

Slumber Song, Op. 124, No. 16

SCHUMANN

Probably one of the oldest forms of music came from a mother's voice as she rocked her infant's cradle. A collection of the cradles of each nation would be interesting; and so, too, the words of their lullabys, not necessarily set to music. Several beautiful modern examples rise to mind as we recall the *Berceuse* of Chopin, the *Wiegenlied* of Henselt, the little song *Guten Abend, Gute Nacht* of Brahms, the *Berceuse* of Grieg, and the *Schlummerlied* of Schumann. The two last named have each a contrasted middle section. Grieg portrays a turbulent young viking who breaks out in a violent temper that will not be easily lulled. Schumann only slightly changes the mood, but alters

the figure. Thus his crooning is like all the others in its soothing repetition.

In playing it, try to keep the two component items, the voice of the mother and the rocking of the cradle, quite distinct in your mind. This is not so easy to do at measure 11, which, compared with measure 3, has part of the accompaniment in the right hand, and is, therefore, more difficult to play smoothly. As previously pointed out, $\frac{6}{8}$ measure often troubles those young players who are wanting in rhythm. If you would count and feel three eighth-notes, and, if necessary, strike the tied note so that each half-measure becomes alike in rhythm, the tied note might be adhered to eventually, when the even, rocking motion would not become a wriggle. But to refer again to measure 3, small hands would better use finger five on the first sixteenth-note of the left hand group, and thumb on the corresponding E flat, making an octave under the fingers in each case. A similar method may be useful in measure 9, so as to disturb as little as possible the first note of the melody, which must be the finest "cantabile" of which you are capable. In 13 and 14 the eighth-notes (right hand), with the stems turned down, must not disturb the melody of the four long notes under the slur. In measure 19 play the second melody eighth-note with the second sixteenth-note of the bass; then it will sound as Schumann intended.

We now come to the middle section. The four measures in G minor (mediant to the original key) are followed by four measures in its dominant (D major), after which there is a return to G minor. In the second measure we have a little point of imitation, which is

seldom absent in Schumann's music; and very pretty it is, although, being beyond an octave, young players mostly bungle it. This is best played three notes running by the thumb, and, if you wait a little on the dissonant note, so much the better.

The *Coda*, on a tonic pedal, with its reminiscence in the inner parts of the third measure of the *lied*, is so often spoiled that you may need reminding that a good beginning may have a bad ending. Let us hope not in this case.

Bird as Prophet, Op. 82

SCHUMANN

At the time of writing, pianists are playing this dainty tidbit as an encore; indeed, it has become "quite the fashion." Schumann seems here to have anticipated "the music of the future" in his daring use of discords; and the mysticism which pervades this *Forest Scene* is almost a presentiment of Wagner.

Of course, it is an example of "program music," for the title is given to lead your thoughts in a given direction. Try to put yourself mentally into the right attitude when you play it. May I illustrate my meaning? At Heisterbach on the Rhine is an Old World ruined monastery, where, so the legend goes, a monk, having long pondered over the words, "A thousand years is as one day, and one day is as a thousand years," passed through the wicket gate in the wall and entered the thick beechwood forest adjoining. Here a twittering bird revealed the meaning to him, and lo, in a trance

a choir of angels (that vocal strain in the middle is surely no song of birds) spirited him away. Returning to vespers, he entered the church to find himself unrecognized and the brethren all strangers to him. Indeed, on inquiry and reference to the registers there, the record mentioned his having disappeared a thousand years ago.

I have no authority for associating this legend with the piece, but I think young players would interpret such music more intelligently if they would encourage their imagination. I remember, one late autumn evening, passing through that gate into the stillness beyond, —even the footfall was lost in the thick carpet of fallen leaves,—and hearing a robin's sweet twitter. In that mood I always dream through this piece. If you have a romantic temperament and can invent a similar scene it will do just as well.

Let us now be practical. First of all, you must understand the time,—eight eighth-notes in the measure,—and keep it. Afterward, if you like, you may count four quarter-notes, but do not shorten the rests. One great advantage in playing with others, in concerted music, is that you cannot, as in solo playing, take liberties with the time.

One often hears the first two measures of this piece played in 3-4 measure. Make the dotted eighth-notes quite long enough (err on the other side, if anything) and the four notes of the following arpeggio very brilliant.

With regard to the fingering (in each edition it is different), the right hand thumb may be used quite freely, without exception, on the first of the ascending

thirty-second notes, and the fifth finger on the corresponding note in the left hand. (Exceptions to this, in the left hand, are at measures 9-10 and 33-34. Here the fingering would better be 5, 4, 2, 1, 5, 4, 2, 1, 2, crossing 5 over 1 without breaking the legato—not difficult in this particular place.—Ed.) The unusual passage at 9-10, inverted in measures 10-11, requires very careful handling. The eye is better on the keyboard than on the music; therefore, commit it to memory. The same remark applies also to measure 15, where the hands cross.

I have referred to the beautiful dissonances (which may seem an anomaly); but you will learn to like them. Music, if all consonances, would become insipid, and you may know that the tendency of modern music is to force the ear to accept discords which formerly were shunned. As a rule, if a dissonance is properly resolved to a consonance, the ear is easily satisfied; it is only when they fall thick and fast that we demur.

Each measure has that same chromatically raised eighth-note, almost without exception. Let me remind you that a flat removed by a natural is equivalent to a sharp (see measure 8). In 13, 14 the discords are still more frequent. The second chord of 14 is very interesting, the F natural descending in 9 as the seventh should, and the F sharp ascending according to rule.

We now come to the choral section, where the highest note of each phrase of the melody as it ascends should be louder. When, in measure 21, the highest point is reached, it should be loudest, and, let me add, longest. Note also the imitation in the tenor part measure 19, 20, 21. *Verschiebung* signifies use of the soft pedal, where

the strain should mystically vanish and bird song once more be heard. At the double bar you will see an altered bass note; the harmonic structure is the same as before, but the root is not in the bass. These little variations must be well digested if you would play it from memory.

The words at the head of the piece (Schumann preferred his native German) must not be overlooked; *sehr zart* means "very tender."

Valse Mignonne, Op. 16, No. 2

SCHÜTT

This little valse is "full of notes," chiefly passing notes; and, written in the modern German piano style, in some places it is very hard to read. Fortunately, it is copiously fingered, and the occasional use of the left hand, in the treble, is marked. It makes a capital "teaching piece," whatever that may mean. The ideal, painstaking student, who is in a position to cope with its intricacies, may succeed without further assistance, if attention is given to every detail. Even the pedal is marked, not necessarily all through; but, in similar passages, the pencil may renew both pedaling and fingering, if needed. Far better this than to do well on one page and be careless on the next. How seldom do we find the fortunate possessor of such assiduous ability!

A few comments of a practical nature may be useful. First the ascending triplets must be melodiously swelled out just as marked, and the discord containing an augmented second thoroughly mastered. The fingering,

above or below, in the next measures, will give a showy effect to the onlooker as well as pleasure to yourself, if you can do it gracefully. Be sure to hold the half-notes two full beats. In the next score we have groups of twos; so, lift your hand well off after each slur and make the staccato notes clean and crisp. Lastly, "dwell" on the final quarter-notes in 6-7, and slightly slacken the pace in 8. My old master used to instance hearing a Nottingham auctioneer who, before the fall of his hammer, would say: "I won't dwell"; and I find few pupils who *will* dwell on such final chords. They clip them off and spoil the phrases.

A twofold sequence appears in 14, which is repeated a fourth lower in the next measure. "Dwell" on the half-note in 16, and wait a little after it, as a good reader would do after a full stop. The two slurred-chord passages, 19-20, and 23-24, must flow like oil; or, to use another simile, as though pressed in and out like a concertina. Young players find it hard to sound the tones of these chords quite together; but it is excellent practice for the fingers.

At the trio, *meno mosso*, each measure has its own difficulty. The pedal will need care. (In Standard American editions it is well marked.) Do not forget that the pedal is a "good servant, but a bad master"; so that it would perhaps be better to be chary of over-using it here. But this is a matter for a listener to decide. Not only the melody must be well drawn out by the finger, but also the inner parts. The *tenuto* lines and dots over measure 43 suggest a short "dwelling" on each note, and yet a slight separation. When I spoke of the difficulty of reading the modern style,

such a passage as at 53 occurred to me. Such places always offer obstacles. Do not look upon the fingering as an additional hindrance. On the contrary, the proper fingers will suggest the right notes. Where you have two notes against three, carefully work out the contrasted rhythm, slowly, at the very beginning, then as diligently retain it.

The *Coda* may be said to start on the last page, at 105, and uses materials from the chief themes. For another example, of unfamilar writing, take the three *staccato* measures at 109, which, for their uncomfortable appearance, might have been written by Strauss. Yet they sound pretty. The best advice, in learning this little bit of difficult contrary motion, is to keep your second finger on the repeated note.

Romance, Op. 24, No. 9

SIBELIUS

Here we have a typical example of national music, a melody from Finland. How pleasant to find a modern composer who is not satisfied with merely one neutral, impressionistic tint, but can pour forth a flow of pure melody. No more wholesome example of "up-to-date" music can be placed before the young student than this delicious "song without words,"—a perfect example of formal construction and an incentive to a rich delivery of tone color.

After two measures of clock-tick accompaniment, the theme enters on an "off" beat, which is a feature of enduring interest. Another is the curious halting tied

note which reminds one of the composer's beautiful song, *The Tryst.*

Keep the tone and bowing of a 'cello in mind. At measure 6 we find the first pedal mark. The soft, high dissonant B flat is harmless against the deep tonic fifth in the bass. The young player with exceptional squeamishness (would there were more of them) will learn that in modern piano music this treatment is becoming of everyday occurrence. In the Cadenza, beginning at measure 49, it runs to extravagance, now generally accepted as *bravura.*

The threefold sequence beginning at measure 10, marked *dolce,* needs the closest attention to the phrasing; and each little ascent should be duly increased and decreased as marked, with ebb and flow.

The contrasting theme, beginning with the last note of 18, is in the relative minor; and here the ordinary rhythm comes in as a contrast. Note the slurring in twos; also, the pedal, an instance of modern employment. Thoroughly master this passage, with carefully thought out fingering of the group of little high chords. These are amplified at 36. The passage of alternate diminished seventh chord on A and minor triad on B flat, at the *p* of 26, is repeated an octave lower, three times. In 27 occurs a misprint—surely the third chord for the left hand should be D flat and F, as in the previous measure. The theme is enriched at the *ben marcato.* in 33; and do not fail to bring out the first tied note in the low melody. At 42 difficulty increases with the treble thirds, which should be played very clearly together and legato, and measure 45 must be mastered.

Again, if the pedal gets hold of a firm bass note, the

dissonances and their partial resolutions need not unnerve the player; for "worse" is to follow. The *bravura* passage is marked *con ped*, the use of which is left to the personal taste of the player, as there is no "star." Fear nothing when once you know the black notes in the right hand—let the left hand take its chances and make your hearer "sit up." Be sure of a clean pedal start after the pause and begin the cadenza broadly and slowly. In 53 each hand has two different groups of four thirty-second notes. Learn each separately. Then alternate them as they descend by octaves, and land on terra firma, "con ped." After leaving the first chord of 54 use no pedal till 55 where the foot and fingers should descend together. Be sure you give the tied note of 56, marked *sfz*, its fullest tone value; and do not fear to retain the dissonant chord with the pedal in 58.

The last score forms a beautiful *Coda;* also an exercise in part playing. Keep the time, and note the directions as to tone-color, silence, and tempo.

Rustle of Spring, Op. 32, No. 3

SINDING

Sinding is a Scandinavian composer perhaps best known by this charming piece. In the north of Europe the coming of spring is very sudden: the snows melt fast; the meadows become green all at once; the song of birds, like the river, bursts forth in full flood; and once again men forget the "long and dreary winter" and look forward to the warmth of summer. Just as the rustling silk skirts of a lady's dress, in approaching a room, announce her coming, so, as spring comes, there seems a

curious thrill in Dame Nature, as though she yawned before awakening; there is a dreamlike rustling in the air before men can say, "Spring is come!"

From experience I find few young players able to play this piece in time, and therefore recommend that great corrector, the metronome. It is all very well to grumble and object to its use, but until you can keep strict time in this composition, with four eighth-note counts in the measure (at as slow pace as you like), you are never quite sure of the relative values. And any uncertainty spoils it all.

Another feature is the ample use of the pedal, which gives effect to the aforementioned rustling. Of course, it must be governed by rule. Never make a chord unclean by bringing over even a part of the preceding one. Each measure should have the pedal down once, perhaps twice. There are two exceptions—at 45, 46.

It begins beautifully, in an exceptional manner, not on the tonic chord, but on the submediant or relative minor, which gives a somewhat wistful effect. In fact, though in D flat major as to mood, minor harmonies predominate throughout a large part of the composition. In the first measure hold the second melody note down with the fifth finger till the B flat, and observe the last note of the arpeggio is missing. Strive to make the left-hand melody interesting and coherent; and phrase it as a cello player would, with enjoyment. We pianists rarely get hold of the art of melody playing, and this is why even the partial study of a stringed instrument is so good for a pianist.

Make the ascending passages at 4 and 8 become louder as they approach the initial note of the melody. Measure

10 provides a "ticklish" bit of work; see that the scale ends quite undisturbed on C, which is all important. Perhaps it will be well to let the arpeggio of seven notes finish a little before its time, so that the three consecutive C's may come out clearly—the first C ends the arpeggio, the second finishes the melody scale, and the third begins the new arpeggio. Beware of a cramped way of treating the passage, and try to separate the two things mentally, the tune and the accompaniment. At 15 make the odd thirty-second note, left hand, fit in exactly with its right-hand fellow; and pedal twice in the measure. At 18 let the tied note fit the treble C, and also the last two thirty-second notes in the next measure fit their right-hand fellow-notes (test it with the metronome). At 31 reverse the procedure and study the subject in the right hand; also note the C natural in 33 and the C flat in 37, if you would play it from memory.

A few more remarks on the time. In 31 divide the group of five notes into two and three, and see how slow is the measure 33. The seven notes of 40 may be three and four. The most frequent defect is in 49 and 53, where the dot is neglected, thus robbing the first note of these measures, which should have, when rightly played, a curious halting effect, coming as it does twice. The *Cadenza* at 45 may be very broad *ad libitum*. Slide the fifth finger (tied note) at 50, 54 over to the fourth; and see that, notwithstanding the naturals in 51, it is a minor chord. Lazy ones mostly repeat A of 55, in 56, instead of a new note, G, in the bass.

The middle section of the piece begins at 47, with the ascending four-measure sequence repeated a note higher

at 51, and partially repeated at 55. Each should increase in loudness till the crashing *ff* notes, when the pedal might, for the sake of resonance, be used twice in each measure. It will perhaps be advisable to leave out the low E-flat of the last right-hand chord in 57; few hands can reach it, and the big tone must not suffer on its account. Notice also the continued presence of the dominant A-flat, in each chord, right and left. Of course, at 61 the pedal may stay down for four measures; and you will make a *ritardando* of 64, introducing the return of the first subject. Compare measures 31 and 91, where the downward leap is shortened; this is important if you would play from memory. Draw out the left-hand part at 100. The arpeggio passage at 103 should be very crisp and *crescendo*. The final chords are to be firm and in strict time.

Deux Airs Russes

THALBERG

It is strange that this showy, yet not meretricious piece, is not more often heard. The two airs are finely contrasted, one being tender and sympathetic, the other, the Russian national anthem, martial and stirring. The work finishes with such a torrent of notes that it is just the thing for those pianists who *must* play to the gallery.

Liszt said: "Thalberg is the only artist who can play the violin on the keyboard. He has wonderfully formed fingers, the forepart of which are real little cushions, and this formation, combined with persevering study, en-

ables him to produce such wonderful legatos." Schumann found these variations "tender, flexible, very musician-like, well-flowing, and altogether well rounded off."

It is difficult to interpret *Semplice* on the keyboard. Most young players put too much so-called expression in such a melody, which, to the trained ear, is simply nauseous. Let it be a simple, unsophisticated tune; and only where Thalberg says *Con express.* should any feeling be evident. Even here the relative minor key gives the necessary contrast; so beware of "gush!" In the middle section you cannot play the accompanying quarter-notes too softly. On a good piano it is a pleasure just to suggest these deep notes above which the melody and the accompanying chords are superimposed. The melody must be full of tone, with Thalberg's velvety touch in mind; the short velvety chords very clean and retiring. Have the bass notes thin. Being on heavy strings, only just set them in vibration.

Those pianists who can do justice to these four apparently simple measures have advanced a long way; and yet, if they could sit beside a consummate artist like Paderewski and hear how each note is exactly weighed, they would feel their own shortcomings by comparison.

This is a good example of a four-measure theme being sequentially followed a note higher, in the supertonic, and also of a middle phrase in the relative minor; the form of the theme being First phrase, Second phrase, First. It is easy to see where Thalberg has rounded off his theme with his own codetta.

In both variations the E minor section is really difficult, partly arising from the extra chord notes on the

second and fourth beats of each measure and the very independent left-hand part. The brilliant second variation owes its charm to the interpolated note, being the second of each group of four; but the harmonic basis of the original theme is always retained. The brilliant passages for clever fingers, in tenths, on page 7, are typical Thalberg, as also the transposing of the melody to the left hand.

The dominant pedal passage leading to the national hymn is like the roll of drums heralding a monarch; and, both here and in the final *coda*, it looks as if he plays, not to himself, like Paderewski, but well up to the gods, like the great showman he was. The long pearly passage beginning with the ascending chromatic scale abounds in pretty little conceits and fancies, the two measures preceding the big octave passage being specially gleeful. One can imagine him "going for" the next big octaves, and, with the aid of much pedal, arousing quite a furore. Then he gently subsides into the more intimate first theme alternating between the hands. After this he girds up his loins and brings down the house with those grand smashing full chords in each hand which only a great virtuoso would write, and which demand great physical endurance.

Chant sans Paroles in F, Op. 2, No. 3

TSCHAIKOVSKY

HE key to success in cantabile playing is present in the first two melody notes. Do not play both with the fifth finger, but get a real legato by the fourth finger on the second note, even though it stretch your hand for the instant. The best editions have numerous markings for changing the fingers on keys after they are down. This is an art worth mastering, because of its great value in similar melodies with accompaniment. Listen to your own tones. Release the chords at once and place your fifth finger on the grace notes. If you conquer this first measure and link these two tones well, you will accomplish much. The left-hand part of the first measure contains two tenths and an octave; and, as it appears so often, master it at once.

With regard to the use of the pedal, you will see that the first two chords are the same (the second one is in the first inversion) and, therefore, the pedal may be kept down. Beware of holding it down into the subdominant; for, although spoken of as a relative, this chord is very independent and will suffer no tarnish on its character. Therefore, keep your ears open. Probably most players use the pedal three times in the measure; some twice, which has an advantage; and some only once, raising it, of course, before the third chord. There

is something to be said for each procedure. The only rule is the unwritten law of good taste; so if you will critically ask, "does it sound well?" you may stand by your verdict. At the same time, such a deficiency as a chord muddled by a careless retention of the pedal is not to be condoned for a moment. Be warned against that hovering of the foot on the pedal which is so unpleasant. Sometimes the spirit is willing but the flesh weak, and the foot is not sufficiently raised. The consequence is a dull, neutral effect which spoils all, like a fog.

The *cantabile* is largely helped by the subjugation of the chords beneath; but, if your fingers are strong enough, a nice warm tone color must be drawn from the keys above. In measures 4 and 16 use the pedal only on the first beat: such two slurred notes have the accent always on the first, and the pedal will give just the added weight of tone desired. At measure 7 you will find a dissonant passing note, to which you must grow accustomed. In 7 and 8 the tenor part is to be brought out, but not over-emphasized. At 17 an unusual change of key occurs; the supertonic and the four sixteenth-notes are imitated in sixths, by inversion, which will require your attention. At 21 the imitation is carried a little further. After a simple cadenza with its added sixth and dominant seventh, the first theme returns, accompanied by a tenor which asserts its full rights to *cantabile*. Imitation is again present at 36, in D minor. Here the new material is first given out by the tenor. Make each little phrase louder as it ascends and softer while descending.

The *Energico* passage is uncomfortably set for the

piano; but, by a carefully studied fingering, it presents nothing of a frightful nature for any but the smallest hands. With the thumb on the last tenor note of 42, glide quickly to the fifth finger on the bass D of 43, while the steplike ascent in the tenor is figured 2, 4, 2, 3, 1. Here the movement should be very even.

The real problem of this passage occurs on the last beat of measures 41 and 42. Here the three notes for the left hand, the lower note for the right hand, and the *acciaccatura* (short grace note) above, all should be sounded exactly together, touching the grace note very lightly with the fifth finger and allowing it to proceed instantaneously to the following note with the fourth finger. Excepting of children, few hands are too small to accomplish this by careful practice. For hands so small as to make the reach of a ninth quite impossible, it would be better to omit the lower note of the treble octave (or, possibly the grace note), rather than that this beautiful passage should be done roughly.

In the last half of measure 43 and throughout 44 the pedal should be used with each chord. In 44 the thirds for the left hand should be fingered $\frac{2}{4}, \frac{1}{3}, \frac{2}{4}, \frac{1}{3}, \frac{1}{2}$. Beware of abuse of the pedal at the end of measures 45 and 46. This last measure may be leisurely played, so that you may stretch your hand across and retain the D in the tenor.

The coda may be said to begin at 58, no new material being introduced, unless it be the flowing six quarter-notes. Execute the grace notes clearly, in the same manner as in 41. Again, if the hand be small, you might omit the lower note of the right hand. At 63 place the thumb on the grace note, using 2, 1, 3, 2 on the four

sixteenth-notes which follow. In the last eight measures work out the *diminuendo* very carefully. It is beautiful, and in the characteristic vein of Tschaikovsky.

*June (Barcarolle), Op. 37, No. 6

TSCHAIKOVSKY

Without reverting to the threadbare device of sextuple measure, the composer has here furnished a barcarolle of the highest type. It is not a mere suggestion of the motion of a gondola on a shimmering, moonlit canal, but there is also a longer swell, in the rising and falling phrases, which suggests motion of the water of a larger body over which the boat glides.

Begin by study of the first four measures of the accompaniment, for their rhythm. As indicated, the first note is *p*. Then the next is slurred to the half-note chord. Take this first of the slurred notes, not with a sharp accent, but with a firm grasp of the finger, which will make it ring full, with a bell tone, without upsetting the rhythm. Then drop the fingers lightly on the half-note chord, subduing it. A rocking motion is thus established, even before your melody is begun; and this rhythm is characteristic of the accompaniment, most of the time.

There is little in the first theme that needs especial mention. It should "sing" clearly. The slurs should be carefully "phrased out." Let the first note of each one be clear and firm. Observe the swell indicated in the first one. Let it increase and diminish gradually and the last note be soft, as it is marked. Then use

this as a model for the others. Even in the short motives of 4, 5, and 6, this effect should be preserved, and in the left hand "imitations" as well as in the upper part. Be careful of the first right hand chord of 5. Its upper tone completes the motive begun in the previous measure, while the two lower notes are only a part of the accompaniment. On the fourth beat of 7, 8, and 9, the melody tone comes at the top of an arpeggio chord. Great care is here necessary in order that this tone may be of the same quality as the others of the melodic phrase; also, it must be played with the fourth finger in order that the legato with the preceding and following notes may be well done. In 11 the leading of parts should be carefully studied (four voices here); and, in 13 and 17, observe the lines over the ascending melody notes, indicating that each one should be measured out in time and tone. Make slight retards in 11, 21 with first part of 22, and in 31.

At 32, *Poco piu mosso*, the theme becomes a duet with Italian grace of melody. The syncopated accompaniment must remain subordinate; but carefully work up the crescendo. At 40 the boating party break out into a rollicking chorus, *Allegro giocoso*. Enter into it with enthusiasm, bringing out well the chords with the accent marks above them. Measures 50 and 51 form a cadenza of arpeggio diminished-seventh chords built on C-sharp. This will require special attention that each tone of the chords may be heard clearly from a crisp touch of the finger, not a blurring side movement of the hand. Take the first chord, play it slowly from the lowest bass to the highest treble note, one *moderato* count to each note, and playing each one with a sharp

stroke of the well-lifted finger, with strength from the finger muscles. Gradually increase the speed, watching constantly for clearness, till the chord can be done by a rapid sweep of the fingers, as the harpist plucks the crisp, clear chords from his instrument. The effect obtained is worth the trouble. Also, the time of these two measures requires careful attention.

Take the brief recitative phrase of the bass, at 52, very deliberately, to prepare the return of the First Theme, which occurs at the end of 53. The accompaniment is now more elaborate than at first, and the interesting "obbligato" phrases, in the tenor, should not be lost to the ear. The descending, syncopated phrase, beginning in 83, will need care that the melody tones may be sustained by the thumb, while the higher accompanying chords, which come on the beat, are kept quite subdued. From 83 there should be a gradual *diminuendo* to the *pp* in 91. The final three measures of arpeggio chords should ripple off the tips of the fingers—a suggestion of the shimmering moonlight on the water, as the bark floats with silent oars. This ending is very "Tschaikovskian."

The pedaling is well marked and should have careful study. A certain amount of elasticity of tempo is permissible, especially in those long ascending phrases of the first theme which may be slightly hurried, and the short phrases, which follow, sufficiently retarded to "strike a balance." The words and signs of expression are so generously supplied as to be of great help. Do not fail to observe them, a weakness to which young players are inclined. They help to give soul to what might be a form of clay.

Troika, Op. 37, No. 11

TSCHAIKOVSKY

Being one of the piano pieces written for each month of the year, this is the Russian November with a sleigh scene. We have seen pictures of the Troika with its three black horses, gaily caparisoned with a hoop of sleigh-bells over their necks, and the occupants covered with costly furs. Here is the musical presentment, and it is really remarkable how even the varied motions of the horses can be depicted. The curious rhythm is the first thing which attracts attention; the half-note in the middle of each measure with two eighths on either side, is very original; and the staccato and legato treatment adds zest to the figure.

There is a feeling of the open air about it. Be sure you draw out the third eighth-note of the slur, according to the established rule of emphasis for the highest note of a phrase; and keep strictly to the pedal marking, which emphasizes and sustains the half-note. At the outset you should study the left-hand part alone, with pedal. It is very uncomfortable, and the eye is better on the keyboard than on the page. Measures 8, 12, and 17 deserve especial attention. Let the after-beat chords of the accompaniment be sharp and crisp, but light.

The galloping passage, at 18, is difficult because of the free chords in the right hand. Again, at the double bar, we have another gait; it is as though the horses were checked here into a walk, and, at 30, they tossed their heads. Perhaps there is a hill to climb and the fair

occupants take this opportunity for more leisured conversation.

At 28-29 some young players do not make sure of the chords, two of G major and two of C major. The triplets, appearing first in 11, should not be "cornered," but made really three even notes; if you count them aloud, you may escape that awkward stop on the third one. As they come in so frequently, you should be able properly to adjust either the threes or twos.

We might even surmise that the sleigh has reached the level, at measure 48, and that the horses are impatient to resume their career, the sleigh-bells tinkling continuously in the frosty air and the snow flashing like diamonds. This pretty effect is brought about by the use of finger staccato, when the hand is held somewhat firm and the fingers, drawn in quickly and nervously, amplify the touch. At 41 I prefer the previous fingering; there is no need to change it. Measure 50 is hard to read because of the strange sharps and double sharps; but, like "an egg full of meat," you must digest it slowly. Study each hand separately, each quarter of the measure, and make a nice *ad lib.* at the end of this phrase, then it will come out all right. At 58 take care that the melody is not lost in the rushing figure of the accompaniment which must not be too prominent. The beautiful *diminuendo* at the end intimates the disappearance of the sleighing party. Let the music suggest as much.

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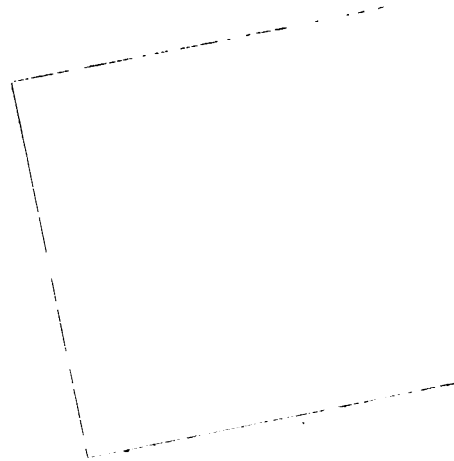

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